

THE INLAND PRINTER

JULY • 1930





WHAT KIND OF RECEPTION FOR YOUR PRINTED MESSAGE?

It isn't difficult to get your sales message into the home or office. The Postman will take care of that. But, once there will it get the attention of your potential customers? Or will it join the hosts of unread mailings in the waste basket?

ATTENTION is the difference between success and failure for the printed message. To gain attention, your message must be attractive. The many metallic effects and colors in dull and gloss obtainable with FLEXO RAISING COMPOUNDS, give sales messages the snap and style to gain and hold attention.

THERE are two kinds of raising compounds... FLEXO... and the others. Let us send you samples of work done with Flexo Raising Compounds and an illustrated catalog of Flexo Raising Machines.

FLEXO MANUFACTURING CO., Inc.

35 Howard Street, NEW YORK

50 Hartford Street, BOSTON

608 S. Dearborn Street, CHICAGO

Now

Is the Time

to consider changes in equipment which will result in savings in operating expense. It is a time to cut costs rather than prices.

The Ludlow

offers the printer job and display composition at a lower production cost than is possible by any other method. . . It eliminates much lost motion in the composing room.

Type Supply

is no longer a matter of concern, for the equivalent of an unlimited supply is always at the hand of the compositor.

Always-New

typesets from which to print is another advantage making for a reduction in make-ready time in the pressroom.

An Extensive

selection of the best modern and traditional typesets is now available on the Ludlow, including the following families: Garamond, Nicolas Jenson, Ultra-Modern, Stellar, Tempo, Bodoni, Caslon, and many others.

Decide Now

to investigate the profit-making possibilities which the Ludlow can offer you. The facts await your request.

LUDLOW TYPOGRAPH COMPANY

2032 CLYBOURN AVENUE

CHICAGO, ILLINOIS

The

Modern Printer Uses Trade Plant Service

THE TENDENCY of the times is to depend more and more upon the trade compositor for the commodity in which he specializes. The evolution in the method of producing the composition used by printers, and the shift of the burden to the shoulders of the trade compositor, places with him a responsibility which he fully recognizes and accepts: That of assuring the typographic progress of printers by making available for their use type faces dictated by the proper treatment of each job.

Owners of trade composition plants have always tried to anticipate the desire of good printers to keep up with typographic developments. To this end they have equipped their plants with the desirable type faces now available for machine and hand typesetting, with suitable ornaments and borders for the most harmonious embellishment.

Ambitious printers who desire to keep abreast of typographic progress have no need to invest their own money to have full use of the best and latest type faces—there is a trade compositor near who can serve them satisfactorily.



Metals of
Highest Quality
for
Typesetting
and
Typecasting
Machines

Metals Refining Company

Plant Located at Hammond, Indiana

New York Office at 209 Fourteenth Street, Long Island City

FOR REAL ECONOMY Set Big Type Faces

IN STANDARD 90-CHANNEL INTERTYPE MAGAZINES

Without Side Magazines

THE PROGRESSIVE INTERTYPE • THE PROGRESSIVE INTERT

ADVERTISERS are using more large type in advertisements and printed advertising than ever before. Larger type is easier to read and larger pieces of printed advertising are more impressive.

Therefore, printers and publishers should be equipped to set 18 point just as readily as the smaller sizes. Instead of shifting to a side magazine machine, the operator should be able to handle all sizes of text—including 18 point and some 24 and 36 point—by simply changing the magazine.

There's a real reason why Intertypes carry larger faces in the main magazines. The unequally spaced channels in Intertype magazines make possible the running of full 18 point faces in the regular 90-channel Intertype magazine. In addition, there are many faces larger than 18 point that will run in any 90-channel Intertype magazine.

All line composing machines are not alike. Users of line composing machines are not fair to their own business profits if they do not have all the real facts about the Progressive Intertype. There are 43 reasons why Intertypes have made such phenomenal progress during the relatively short time they have been on the market. Write for your FREE copy of the booklet entitled "Intertype Features." Just address the nearest Intertype office.

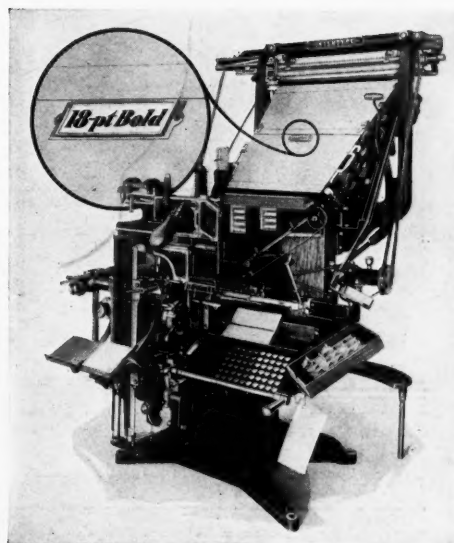
INTERTYPE CORPORATION: Brooklyn, N. Y., 360 Furman St.; Chicago, 130 North Franklin St.; New Orleans, 816 Howard Ave.; San Francisco, 152 Fremont St.; Los Angeles, 1220 South Maple Ave.; Boston, 80 Federal St.; Canada, Toronto Type Foundry Co. Ltd., Toronto; London and Berlin

Distributors throughout the world

THE PROGRESSIVE INTERTYPE • THE PROGRESSIVE INTERT

NO STANDARDIZED INTERTYPE HAS EVER
BECOME OBSOLETE AND ALL INTERTYPE
MATRICES RUN SMOOTHLY IN OTHER
LINE COMPOSING MACHINES

Set in Intertype Vogue and Vogue Bold



IVE INTERTYPE • THE PROGRESSIVE INTERT

THESE ARE A FEW OF THE MANY FACES CARRIED
IN MAIN 90-CHANNEL MAGAZINES
ON THE INTERTYPE

18 Pt. Intertype Vogue Ligh

18 Pt. Intertype Vogue Bol

18 Point Intertype Garamond

18 Pt. Intertype Garamond Italic

18 Pt. Intertype Garamond

18 Pt. Intertype Garamond B

18 Point Intertype Bodoni I

18 Pt. Intertype Bodoni B

18 Pt. Intertype Cloister Bold

18 Pt. Intertype Rugged

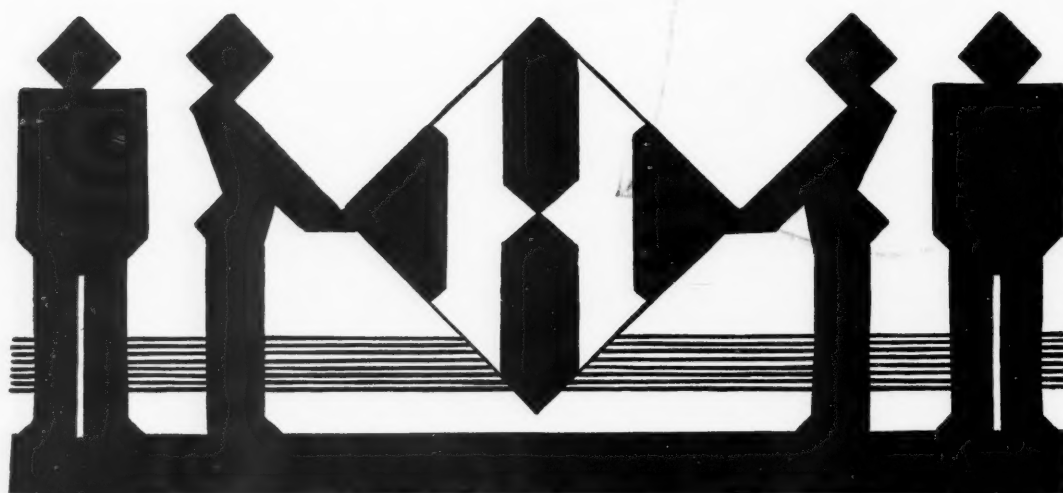
24 Pt. Cheltonian Condens

24 Pt. Chelt. Bold Cond.

36 Pt. Intertype Chelt. Bo

IVE INTERTYPE • THE PROGRESSIVE INTERT

Please Mention THE INLAND PRINTER When Writing to Advertisers.



An INSTALLATION of
HAMILTON
EQUIPMENT

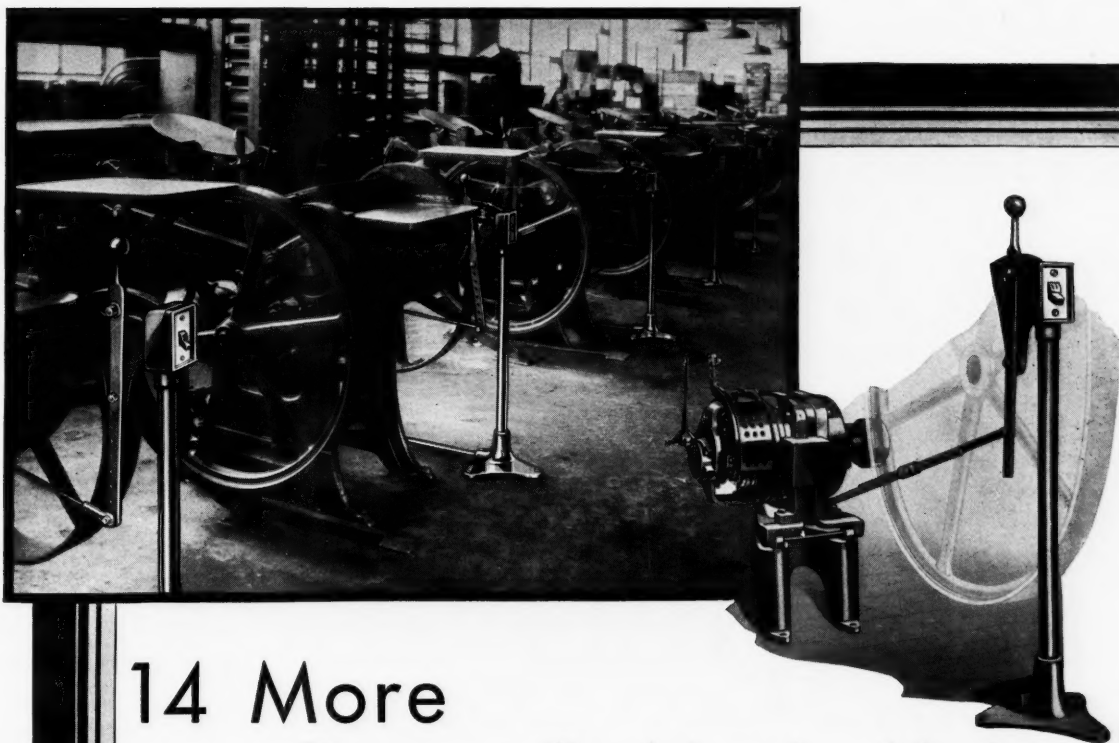
*always results in lower
OPERATING COSTS and
increased PROFITS. Our
experience of nearly 50
years of continuous con-
tact with printers has en-
abled us to develop our
equipment to a degree
justifying this statement.*

HAMILTON
MANUFACTURING CO.

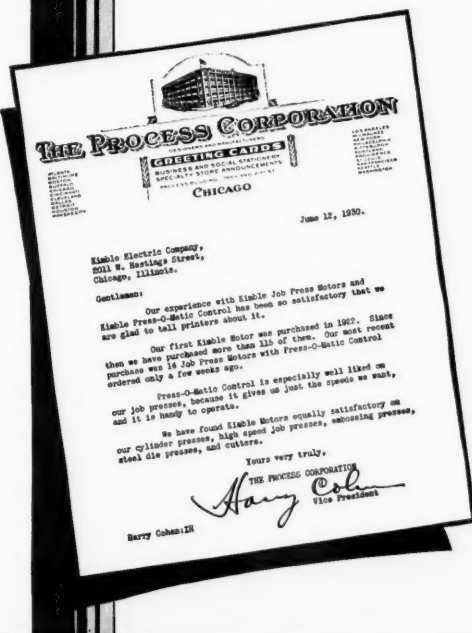
Main Office and Factory, Two Rivers, Wis.

Eastern Warehouse, Rahway, New Jersey
Pacific Coast Office and Factory
4440 East Forty-ninth Street, Los Angeles, California

Hamilton Goods are sold by all prominent Type Founders and Dealers everywhere



14 More Press-O-Matic Units for Process Corporation



The best recommendation for any equipment is a satisfied user. The Process Corporation of Chicago must be satisfied with Kimble Job Press Motors, because they have purchased such a large number of these units during the past eight years. Read their letter reproduced at the left.

For operation of job presses Kimble Press-O-Matic Control is of outstanding value. It combines a remarkably wide range of speed with flexible speed regulation and convenient operation. A push button switch makes it possible to start and stop the press without shifting the speed regulator setting.

When selecting motors for job presses always choose Kimble Press-O-Matic Control Units and be assured of efficient, dependable operation.

Ask your printer's supply salesman or write us for prices.

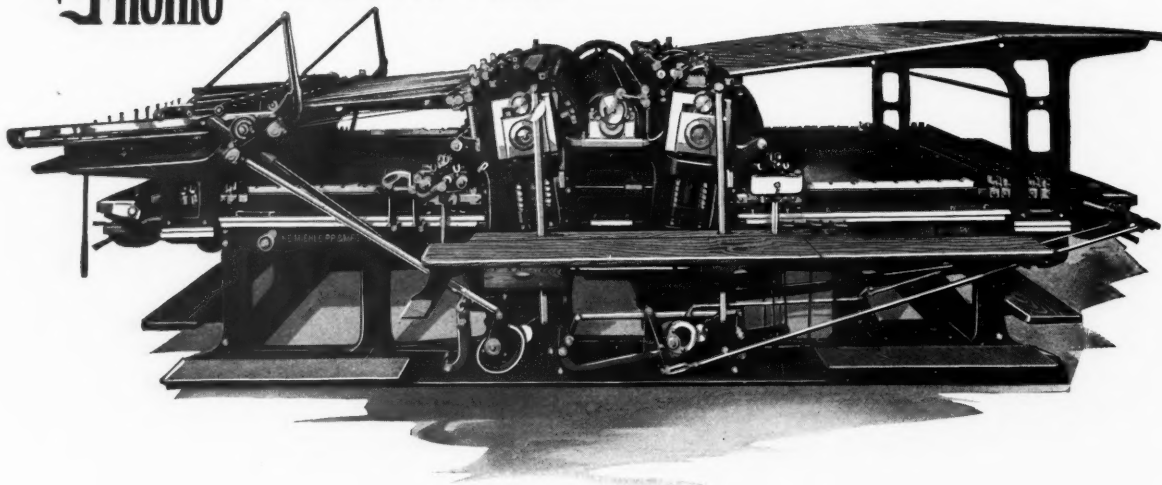
KIMBLE ELECTRIC COMPANY
2011 West Hastings Street, Chicago, Illinois

KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Miehle TWO-COLOR PRESS



A NEW SIZE The No. 3 Miehle Two-Color has been produced in response to a great demand for a medium size, rapid press.

It will print any size up to 32x45½ inches.

It is easily handled. The construction of the press is such that make-ready is strikingly rapid and effective.

Its practical speed is 2400 double impressions per hour.

This Miehle Two-Color will make a highly profitable addition to almost every cylinder pressroom.

Full information concerning the press will be furnished by our representatives. Ask for it freely; you incur no obligation.

SALES OFFICES:

PHILADELPHIA

BOSTON

DALLAS

SAN FRANCISCO

LOS ANGELES

ATLANTA

Dodson Printers Supply Co.

OKLAHOMA CITY

Western Newspaper Union

SALT LAKE CITY

Western Newspaper Union

MIEHLE
PRINTING PRESS & MFG. CO.

MAIN OFFICE AND FACTORY

FOURTEENTH STREET AND SO. DAMEN AVENUE

CHICAGO

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

OPERATING EXHIBITS: Transportation Building, Chicago Printing Crafts Building, New York

MIEHLE: THE STANDARD PRESS THE WORLD OVER

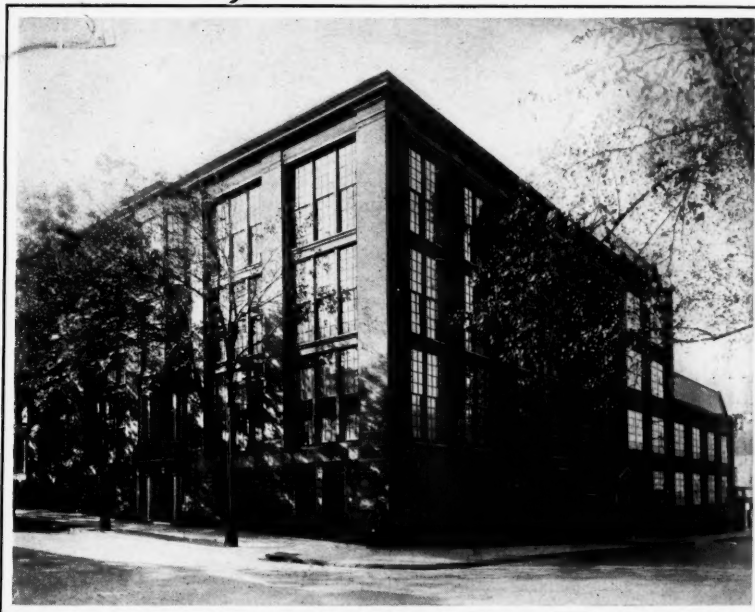
J. Horace McFarland Company

Harrisburg Penna.

The high reputation enjoyed by this company for unusual and effective color printing makes their comments on the

CROSS and DEXTER FEEDERS

especially significant to the printing industry



"Our experience with Dexter and Cross Feeders has been over a number of years. As we recall it, our original feeder installation on the press was of the old type Dexter Pile Feeder, which had its limitations, as you may know. When later we started to put in the Cross Continuous Feeders we fell in love with them very promptly and are so well sold on them that we would not consider our presses complete without them. In fact, we believe that it will be only a matter of time until either feeders of this type, or some recognized type, are a recognized part of every press which is delivered to the printer by the manufacturer.

"Our experience with the Dexter Suction Pile Feeder, while it has not been over as many years as with the Cross Feeder, is also quite satisfactory, especially on the one smaller machine to which it is attached. It would indeed be queer even to consider getting along without mechanical feeding, and it is extremely seldom that it is necessary for us to feed any job by hand, and such times as it is necessary the runs are usually very short ones.

"In the bindery, as well as in the pressroom, these feeders have certainly made good in every sense of the word."

J. HORACE MCFARLAND COMPANY

DEXTER FOLDER COMPANY

28 WEST 23rd STREET

NEW YORK

CHICAGO

PHILADELPHIA

BOSTON

CLEVELAND

ST. LOUIS

ATLANTA

DALLAS

Dodson Printers Supply Co.

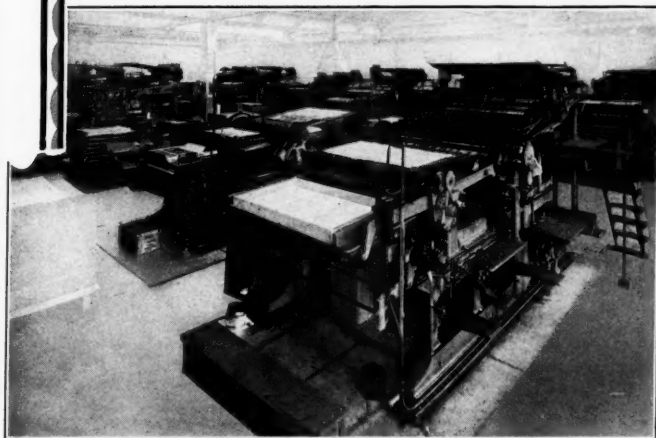
E. G. Myers

SAN FRANCISCO

TORONTO

H. W. Brintnall Co.

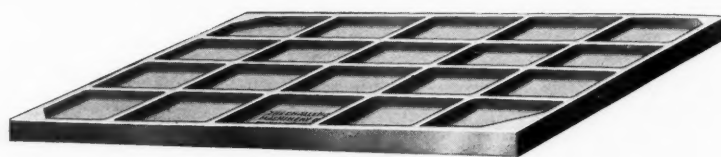
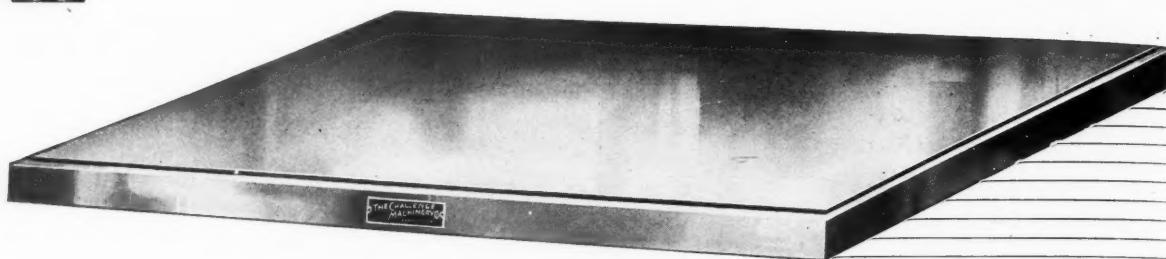
Toronto Type Foundry Co.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

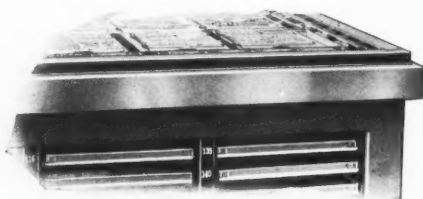


"It's a Challenge"



Challenge Semi-Steel Imposing Surfaces

*A sturdy working surface for busy,
up-to-date print shops*



This shows how a 54x78-inch surface can be placed on a 51x75-inch Imposing Table, extending 1½-inch on all sides.

Challenge Semi-Steel Imposing Surfaces are finished smooth, level, and accurate as the bed of a cylinder press. They are a lasting economic investment for the plant where time and accuracy are vital issues.

Made in our specially equipped foundries of the highest quality iron and steel, they are superior to marble and enduring in dependable service. No coffin is required, and the rabbet around the edge is exactly the right depth for standard galleys. These surfaces are two inches thick, and the under side is strongly reinforced by heavy ribs running both directions, as shown in the illustration above. Will not sag or "give" under the heaviest forms.

The Challenge Machinery Co.

Main Office and Factory

Chicago

Grand Haven, Mich.

New York

Invest in the best—see that your equipment makes for faster, more accurate work. Write for prices and list of sizes today.

American History of Advertising . . No. 7

Franklin County Agricultural Society,
MALONE, N. Y.
SEPTEMBER 23, 24 and 25, 1890.



FACING CHAMPIONS ON THEIR METTLE.

PURSES AND STAKES OFFERED. \$1,575.

1st Day, Tuesday, Sept. 23.	2d Day, Wednesday, Sept. 24.	3d Day, Thursday, Sept. 25.
No. 1. Race for Drivers and Drivers' Purses. \$500.	No. 1. Race of 1000 Subscribers' Purses. \$500.	No. 1. Race to 100 Purses. \$500.
No. 2. Race of 1000 Subscribers' Purses. \$500.	No. 2. Race of 1000 Subscribers' Purses. \$500.	No. 2. Race of 1000 Subscribers' Purses. \$500.
No. 3. Race of 1000 Subscribers' Purses. \$500.	No. 3. Race of 1000 Subscribers' Purses. \$500.	No. 3. Race of 1000 Subscribers' Purses. \$500.
No. 4. Race of 1000 Subscribers' Purses. \$500.	No. 4. Race of 1000 Subscribers' Purses. \$500.	No. 4. Race of 1000 Subscribers' Purses. \$500.
No. 5. Race of 1000 Subscribers' Purses. \$500.	No. 5. Race of 1000 Subscribers' Purses. \$500.	No. 5. Race of 1000 Subscribers' Purses. \$500.

ENTRIES CLOSE TUESDAY, SEPTEMBER 23, 1890. Address, L. L. SAYLES, Secretary, Malone, N. Y.

YEAR
1890

Courtesy of The New York
Historical Society

Advertising Becomes a worthy part of Business

ADVERTISING had so strongly established its worth that by 1890 it was an important part of American business. Much of its development must naturally be attributed to those



mechanical inventions and improvements which affected its physical makeup. The half-tone proved its superiority over line and woodcut, and its refinement made possible the appearance of color in magazines during the 1890's.

"Reason Why" copy also made its appearance and acted as a means of overcoming many strong prejudices in the public mind.



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1930 West Virginia Pulp & Paper Company

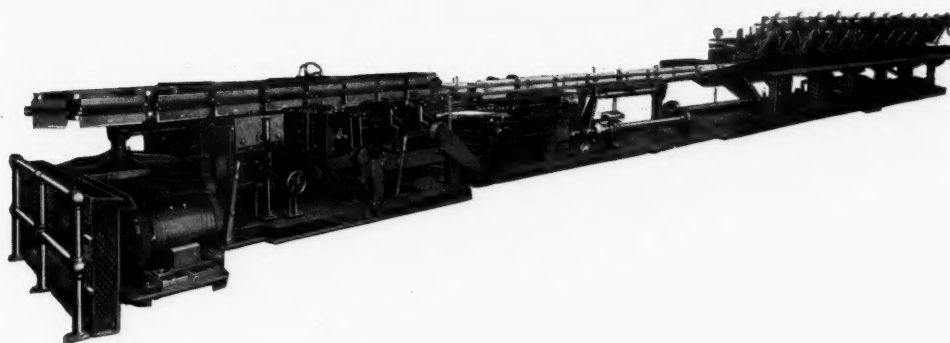
See reverse side for LIST OF DISTRIBUTORS

The **MILL PRICE LIST** *Distributors of* **WESTVACO MILL BRAND PAPERS**

ATLANTA, GA.	The Chatfield Paper Corporation 29 Pryor Street, N. E.	NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 230 Park Avenue
AUGUSTA, ME.	The Arnold-Roberts Co.	OKLAHOMA CITY, OKLA.	Graham Paper Company 106-108 E. California Avenue
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	OMAHA, NEB.	Carpenter Paper Company Ninth and Harney Streets
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	PHILADELPHIA, PA.	W. Virginia Pulp & Paper Co. Public Ledger Building
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second and Liberty Avenues
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	PROVIDENCE, R. I.	The Arnold-Roberts Co. 266 So. Water Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
CINCINNATI, O.	The Chatfield Paper Corporation 3rd, Plum and Pearl Streets	ROCHESTER, N. Y.	The Union Paper & Twine Co. 190 Mill Street
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.	ST. LOUIS, MO.	Graham Paper Company 1014-1030 Spruce Street
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street	ST. PAUL, MINN.	Graham Paper Company
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct	SAN ANTONIO, TEXAS	Graham Paper Company 130 Graham Street
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street	SAN FRANCISCO, CAL.	W. Virginia Pulp & Paper Co. 503 Market Street
EL PASO, TEXAS	Graham Paper Company 201-203 Anthony Street	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
HOUSTON, TEXAS	Graham Paper Company 2302-2310 Dallas Avenue	WASHINGTON, D. C.	R. P. Andrews Paper Co. First and H Streets, S. E.
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th St. Traffic Way	WICHITA, KAN.	Graham Paper Company 121 No. Rock Island Ave.
MEMPHIS, TENN.	Graham Paper Company 11 Nettleton Avenue		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 147-151 East Street		
NEW ORLEANS, LA.	Graham Paper Company 222 South Peters Street		



West Virginia Pulp and Paper Co.



A GREAT COMBINATION!

The New Sheridan GATHERER

Accurate Micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

The New Sheridan High-Speed COVERER and BINDER

New suction cover feeder.
New cover breaker.

Combined In One Unit

*Roller Bearings Throughout
Latest Type Oiling System*

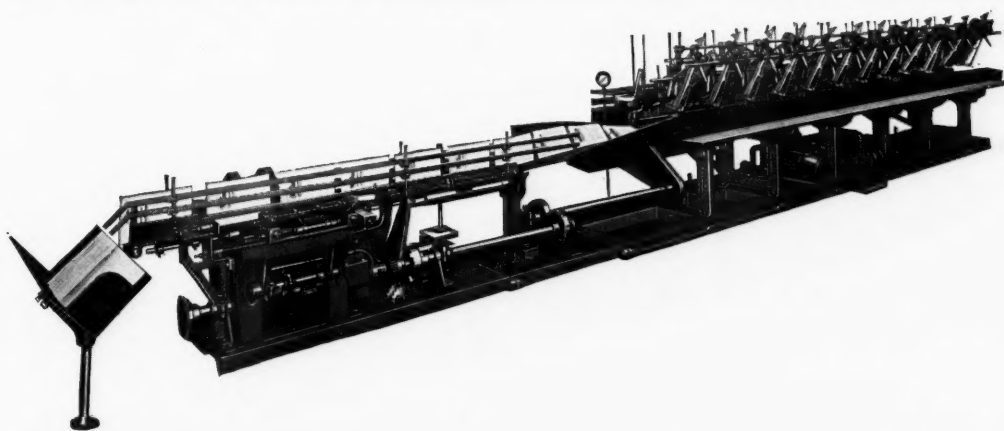
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of *over 125 books per minute*.

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

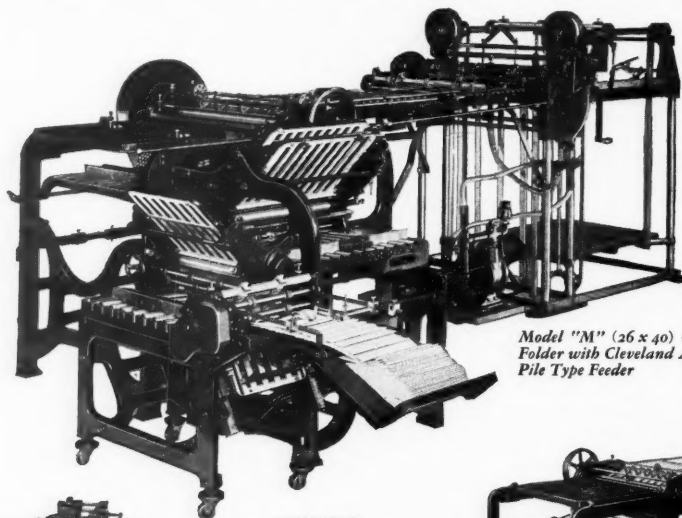
T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

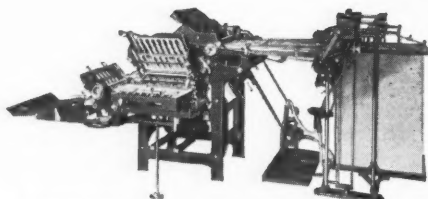
550 So. Clark Street, Chicago



THE ANSWER TO OBSOLESCENCE IN THE FOLDER FIELD



Model "M" (36 x 40) Cleveland Folder with Cleveland Air Wheel Pile Type Feeder



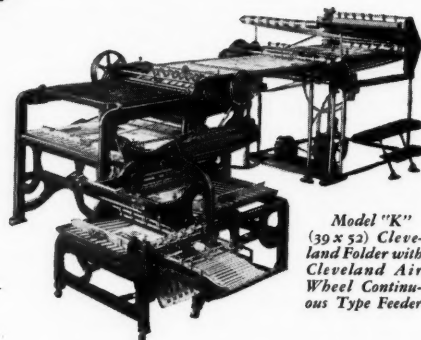
Model "O" (19 x 25) Cleveland Folder with Cleveland Air Wheel Pile Type Feeder

OTHER CLEVELAND MODELS

Model B—25 x 38
9 Models in 17 x 22—9 Models in 14 x 21

Cleveland Air Wheel Continuous Type Feeders are available for Models "K", "M", "B" and "O".

Cleveland Air Wheel Pile Type Feeders are available for Models "M", "B", "O", and the 17 x 22 and 14 x 21 Machines.



Model "K" (39 x 52) Cleveland Folder with Cleveland Air Wheel Continuous Type Feeder

THE TEST . . . A MACHINE IS OBSOLETE WHEN ANOTHER
MACHINE IS BUILT THAT DOES A MORE EFFICIENT JOB

Apply the test of obsolete machinery to your folders. Are your folding costs as low as your competitors'? Thousands of Cleveland Folders in printing and binding plants everywhere in the country are daily demonstrating their ability to give the *lowest* per hour or per thousand folding cost of any folders in the field.

Even though new in years of service, your folding equipment is *obsolete* unless it can compare favorably in versatility and folding speed with the Cleveland Folder.

THE CLEVELAND FOLDING MACHINE CO

1929 East 61ST Street, CLEVELAND, OHIO

DEXTER FOLDER COMPANY - *Sole Distributors*

NEW YORK - BOSTON - PHILADELPHIA - CHICAGO - ST. LOUIS - CLEVELAND
HARRY W. BRINTNALL CO., SAN FRANCISCO - LOS ANGELES - SEATTLE

The NEW Small Size CLEVELAND MODELS

**Greater Speed
Wider Range of Folds
New Standards of
All-Around Performance**

Eighteen new models of Cleveland Folders introduce revolutionary new standards of performance on small size folding jobs.

Here is unrivaled speed — faultless production — versatility in range of folds in the same measure that has made the larger sizes of Cleveland Folders the pace-setters of all folders.

These new model Clevelands are available in two sizes, 14 x 21, and 17 x 22 — each with from one to seven folding sections, affording an exceptionally wide range of folds.

Their compactness makes them ideally adaptable for use where floor space is at a premium.

Get the facts on these unusual new Clevelands. Gauge their efficiency by any standard you may choose. They'll quickly demonstrate their ability to out-perform any machine of their size in the field.

In addition, these new model Clevelands represent the greatest folding machine values ever offered in the low price field. Write today for detailed information.

Other Cleveland Models

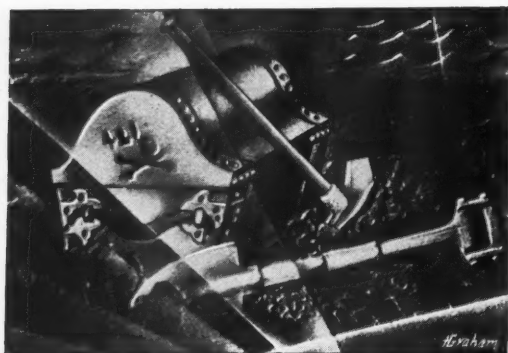
Model K . . (39 x 52)
Model M . . (26 x 40)
Model B . . (25 x 38)
Model O . . (19 x 25)

THE CLEVELAND FOLDING MACHINE CO

1929-31 East 61ST Street, CLEVELAND, OHIO

DEXTER FOLDER COMPANY - Sole Distributors

NEW YORK - BOSTON - PHILADELPHIA - CHICAGO - ST. LOUIS - CLEVELAND
HARRY W. BRINTNALL CO., SAN FRANCISCO - LOS ANGELES - SEATTLE



FINDERS KEEPERS

Finding treasure in your own back yard has no greater thrill than uncovering new sources of profit in your business.

There's buried treasure in the work that passes through your plant every day—a wealth of undiscovered profits deeply covered by wasteful methods and high operating costs.

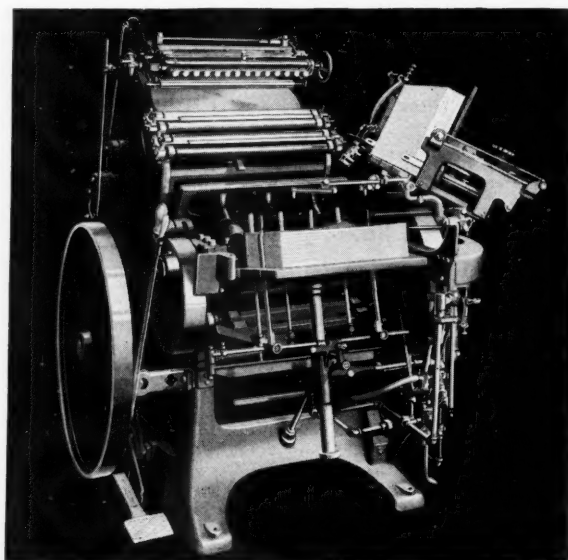
The C & P 14½" x 22" Craftsman Press with Automatic Feeder will dig up the treasure-trove in your run-of-the-hook work. By the ease and dispatch with which it handles a vast variety of work it cuts through costs and lays bare the gold of hidden profits.

It feeds and prints successfully all kinds of stock from 13-pound bond to 10-ply cardboard. Its extra heavy impressional strength makes it a marvel in its mastery of stiff, stubborn stocks, giving time-saving ease and speed in turning out heavy covers, stiff cards and boards of all kinds. Even light embossing and die cutting are within the range of its economical production.

Its accurate register and perfect ink distribution make this press ideal for fine halftone printing and exacting color work. On long runs it keeps going with practically no supervision except to keep the feeder full. It is a money-maker on short runs, too, because its adjustment from job to job is quick and easy.

If you want to cut down your production costs and increase your profits, you need this press. Let us tell you more about it.

C & P 14½" x 22" CRAFTSMAN WITH AUTOMATIC FEEDER



THE CHANDLER & PRICE COMPANY

C & P PRINTING PRESSES & PAPER CUTTERS

CLEVELAND, OHIO, U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

COMPLETE

For nearly a century the Sam'l Bingham's Son Mfg. Co., have offered complete facilities for taking care of all printing roller requirements. The complete service applies not only to composition rollers, but also to every type of roller required for every style of press: Non-melttable Rollers, Cloth-Covered Rollers, Rubber Rollers, or Lithograph, each the result of careful research, backed by years of experience. Each one of Bingham's fourteen factories is a complete unit, ideally situated for the greatest convenience of the printing industry. Ask the nearest Bingham factory for complete details on Bingham Service.

*Composition Rollers—Cloth-Covered Rollers—
Rubber Rollers—Lithograph Rollers—Offset
Rollers—Non-Melttable Rollers*

FOURTEEN FACTORIES

CHICAGO

636-720 SHERMAN ST.

CLEVELAND

1432 HAMILTON AVENUE

ATLANTA

274-6 TRINITY AVE., S. W.

DALLAS

1310 PATTERSON AVENUE

DES MOINES

1025 WEST FIFTH STREET

DETROIT

4391 APPLE STREET

INDIANAPOLIS

629 SO. ALABAMA STREET

KALAMAZOO

223 W. RANSOM STREET

KANSAS CITY

706-708 BALTIMORE AVENUE

MINNEAPOLIS

721-723 FOURTH STREET

NASHVILLE

911 BERRYHILL STREET

PITTSBURGH

88-90 SOUTH 13TH STREET

ST. LOUIS

514-516 CLARK AVENUE

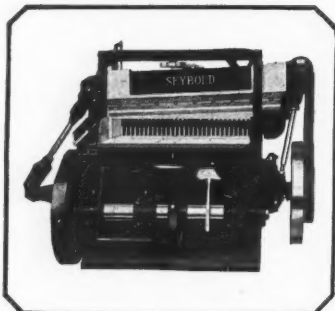
SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.

**FOR EIGHTY-ONE YEARS BINGHAM'S
RELIABLE PRINTERS' ROLLERS**

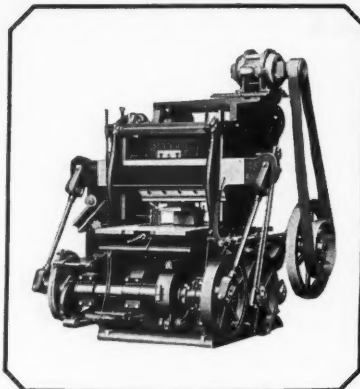
Please Mention THE INLAND PRINTER When Writing to Advertisers.

FAST



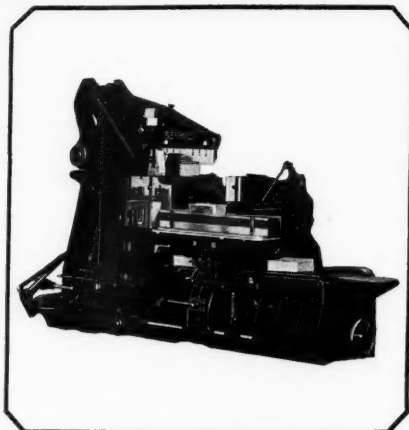
SEYBOLD AUTOMATIC CUTTER
Excellent for gang work. Automatic clamp and 3-part back gauge. Special gauge movements. Sizes from 32" to 94".

FASTER



SEYBOLD THREE-KNIFE TRIMMER
For trimming magazines, books and pamphlets to be bound singly and trimmed on 3 sides. No shifting of piles or gauge necessary. Will trim piles 6" high, and from 23 3/4" x 5 1/4" to 16" x 24".

FASTEST



SEYBOLD CONTINUOUS AUTOMATIC TRIMMER

For volume production. Normal speed, 24 piles per minute. Used by large book publishers. Will trim all sizes from 4" x 6" to 12" x 16".

SPEED is an essential in economical paper cutting. Seybold Automatic Cutters are fast for regular — and for gang work such as pamphlets that are saddle stitched and printed two, three, and more up. They have a split back gauge for fixed settings, and are equipped to order with rapid traverse power gauge movement and power spacing device.

If the work requires the trimming of books, magazines or pamphlets to be bound singly and trimmed on three sides, the faster and more economical machine for you is the Seybold Three-Knife Trimmer. It requires no shifting of piles or gauges. Under ordinary conditions it will trim a 9" x 12" magazine at the rate of 10,000 per hour.

For volume production the Seybold Continuous Trimmer is without equal. It produces about four times the volume of the Three-Knife Trimmer. The largest publishers of books and magazines have found it an economical and fast machine.

Economy of operations, safety, and speed go together. These three Seybold units in your plant combine all advantages and enable users to handle any paper trimming or cutting job correctly in every respect.

Write for literature, or for a representative who will discuss with you the many advantages of this Seybold Trio.

SEYBOLD

Harris-Seybold-Potter Company
SEYBOLD MACHINE COMPANY DIVISION
DAYTON, OHIO

Eastern Sales Agents
E. P. LAWSON COMPANY, INC.,
424-438 West 33d Street, New York, N. Y.

Southern Sales Agents:
J. H. SCHROETER & BROTHER,
Atlanta, Georgia

Western Sales Agents:
CHAS. N. STEVENS CO.,
112 W. Harrison Street, Chicago, Illinois

HARRIS · SEYBOLD · POTTER

IDENTITY

ARTESIAN BOND

UPON the billowing sails of the Roman Trireme . . . brilliantly glared the She-Wolf . . . motherer of Romulus and Remus . . . founders of the great Roman Empire . . . An insignia respected by the world . . . Into each sheet of Artesian Bond is pressed a watermark . . . less obvious, perhaps . . . but equally respected by men who know good paper . . . Artesian Bond is always uniform in texture . . . in strength . . . in color . . . and in formation, for the pure spring water from which it is made, never varies. Count Artesian Bond among your fine papers . . . It is liberal in rag content . . . loft-dried and hand-sorted. Ready to use without racking or hanging.



ALLENTOWN, PA.
Lehigh Valley Paper Co.
Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
Moser Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Taylor Paper Co.
HOUSTON, TEXAS
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leftholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc., (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Co.
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Lealie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.

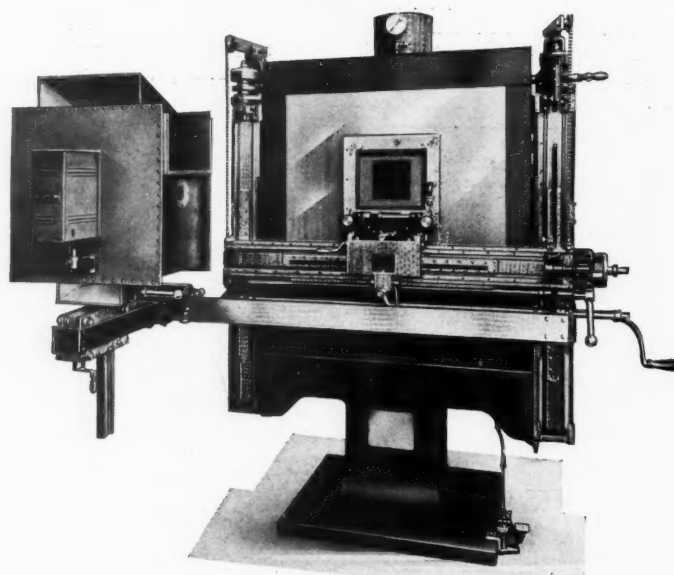
WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

At Last!

**A COMPLETE PLATE MAKING EQUIPMENT
ECONOMICALLY UNITED
THE ECONOGROUP AND AUXILIARIES**

"4 in 1"



- 1—Photo-Composing**—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- 2—Camera**—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—Projecting Machine**—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- 4—Layout Machine**—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

HUEBNER-BLEISTEIN PATENTS COMPANY

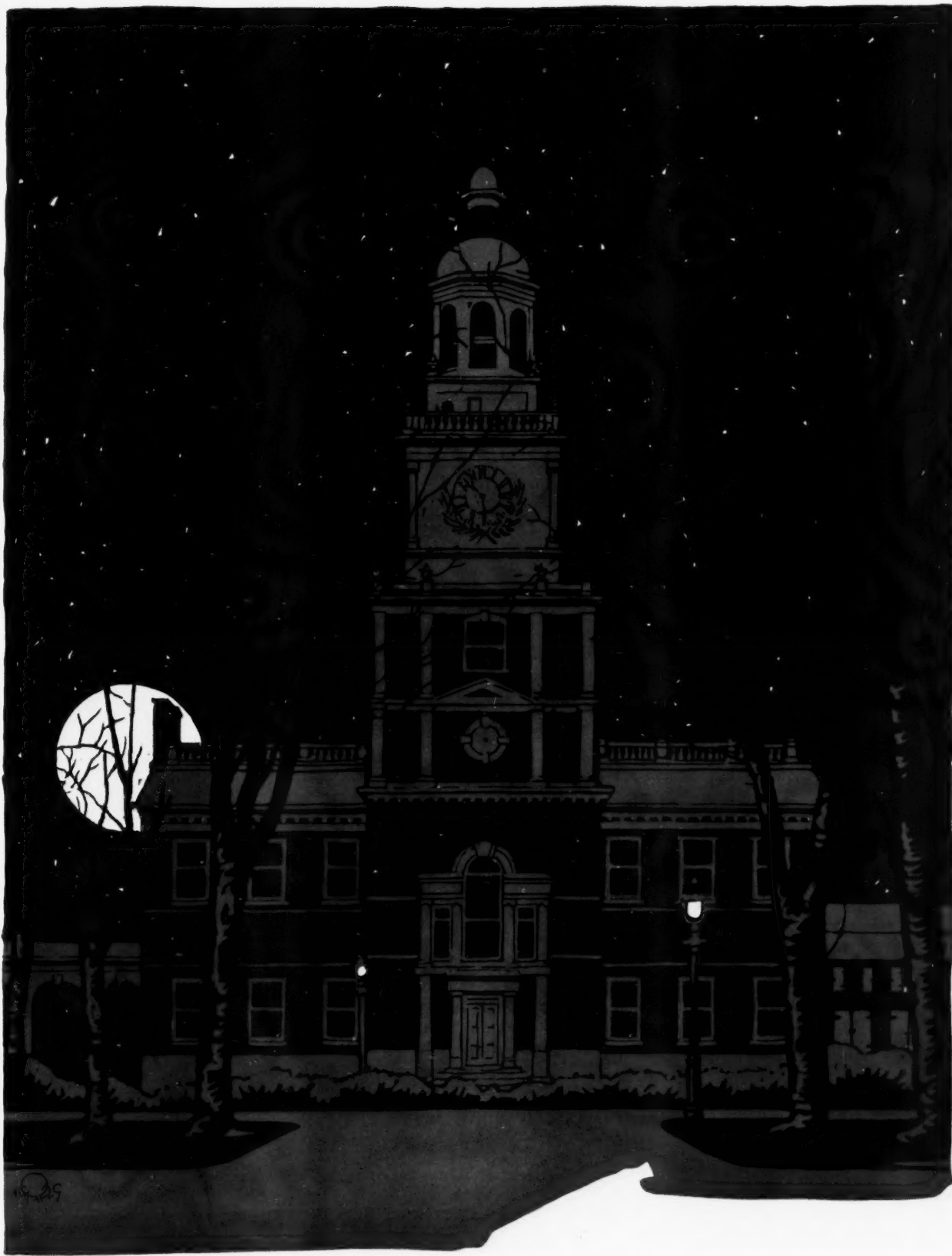
Home Office and Factory

344 VULCAN STREET, BUFFALO, N. Y.

Demonstration and Sales Offices

NEW YORK
Printarts Building
228 East 45th St.

CHICAGO
Standard Oil Building
910 So. Michigan Blvd.



CHARLES ENEU JOHNSON AND COMPANY

Copyright, 1930, by Charles Eneu Johnson and Company



ENEU BLACK
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
Branches in All Principal Cities



McGILL
LITHOGRAPH COMPANY
FORMERLY THE COOTEY COMPANY
COLOR AND COMMERCIAL
LITHOGRAPHERS AND PRINTERS
300 SOUTH LAKE STREET
MINNEAPOLIS

October 8, 1929

Cline Electric Mfg. Company,
111 W. Washington St.,
Chicago, Ill.
Gentlemen:

We have in operation in our plant
at present over sixty Cline motor and control
equipments, running from 1 to 20 horse-power.

We are at present installing
additional Cline equipment consisting of -

1 - 20 horse-power
1 - 15 " "
1 - 12 " "
1 - 7½ " "

Press motor drives.

This, we think will demonstrate the
confidence we have in your system of press drive
and control.

Yours very truly,

McGILL LITHOGRAPH COMPANY
By *Amickel*

CEN X



Moving the Press an Eyelash

THE FINE little shades of
movement represent the
highest degree of press control. With Cline Universal
Push Button Control you
can inch the press along,
forward or backward,
slow it up, reverse, run
full speed or stop. And
stop means stop at
every control station,
until the safety latch
is set. Five colored
buttons operate at
a touch.

Scores of letters from users testify
how trouble-free and satisfac-
tory Cline Control Equipment
is. Once installed, it lives as
long as the press it "bosses."

Cline motors and control equipment for:

Newspaper Publishers	Magazine Publishers
Book Binders	Electrotypers
Job Printers	Stereotype Machines
Lithographers	Composing Machines
Paper Box and Carton Manufacturers	



CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BLDG., 111 W. WASHINGTON ST., CHICAGO, ILL.

Western Office
First Nat'l Bank Bldg.
SAN FRANCISCO
CALIFORNIA



Eastern Office
220 East
42nd Street,
NEW YORK CITY



CHIEFTAIN BOND

THE LANGUOR of a tropical afternoon or the crisp coolness of a spring morning, daintiness or strength, romance or achievement—these can often be more readily suggested than expressed, through judicious use of color. Chieftain Bond, with its sixteen shades, offers a wide variety of color appeals. Often a design can be so drawn that the paper itself takes the place of an extra color, thus saving the cost of plates and an extra press impression. Give your artist a sheaf of Chieftain's unusual shades when working out your next sales letterhead or mailing piece. It will stimulate his creative originality. *Try it!*

NEENAH





CHIEFTAIN BOND

{ Use envelopes to match your stationery }

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corp'n	OKLAHOMA CITY, OKLA.	Kansas City Paper House
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	OMAHA, NEBR.	Field-Hamilton-Smith Paper Co.
BOISE, IDAHO	Blake, Moffitt & Towne	PHILADELPHIA, PA.	D. L. Ward Co.
BOSTON, MASS.	Carter, Rice & Co., Corp'n	PHOENIX, ARIZ.	Blake, Moffitt & Towne
BUFFALO, N. Y.	Holland Paper Co.	PITTSBURGH, PA.	Brubaker Paper Co.
BUTTE, MONT.	Ward-Thompson Paper Co.	PORTLAND, ORE.	Blake, Moffitt & Towne
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
CINCINNATI, OHIO	Standard Paper Co.	PUEBLO, COLO.	Colorado Paper Co.
CLEVELAND, OHIO	Petrequin Paper Co.	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
DENVER, COLO.	The Carter, Rice & Carpenter Paper Co.	SALEM, OREGON	Blake, Moffitt & Towne
DES MOINES, IOWA	Carpenter Paper Company of Iowa	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
DETROIT, MICH.	Whitaker Paper Co.	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
DULUTH, MINN.	John Boshart Paper Co.	SAN JOSE, CALIF.	Blake, Moffitt & Towne
FRESNO, CALIF.	Blake, Moffitt & Towne	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	ST. LOUIS, MO.	Acme Paper Co.
INDIANAPOLIS, IND.	Century Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
JACKSON, TENN.	Martins-Currie Paper Co.	SEATTLE, WASH.	Blake, Moffitt & Towne
KANSAS CITY, MO.	Kansas City Paper House	SPOKANE, WASH.	Spokane Paper & Stationery Co.
LANSING, MICH.	Weissinger Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
LONG BEACH, CALIF.	Blake, Moffitt & Towne	TACOMA, WASH.	Tacoma Paper & Stationery Co.
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
LOUISVILLE, KY.	Southeastern Paper Co.	TOLEDO, OHIO	Ohio & Michigan Paper Co.
MEDFORD, ORE.	Blake, Moffitt & Towne	TUCSON, ARIZ.	Blake, Moffitt & Towne
MILWAUKEE, WIS.	The E. A. Bower Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WICHITA, KANSAS	Kansas City Paper House
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.	WILKES-BARRE, PA.	H. A. Whiteman & Co.
NEW YORK CITY	F. W. Anderson & Co.	WORCESTER, MASS.	Charles A. Esty Paper Co.
OAKLAND, CALIF.	Blake, Moffitt & Towne		Division of Carter, Rice & Co., Corp'n

EXPORT

NEW YORK CITY American Paper Exports, Inc.
NEW YORK CITY Parsons & Whittemore, Inc.

ENVELOPES

WAUKEGAN, ILL., National Envelope Co.,
Div., United States Envelope Co.
WORCESTER, MASS., Logan, Swift & Brigham
Envelope Co., Div., United States Envelope Co.

"Note the Tear and Wear as well as the Test"

PAPER CO.

Neenah, Wisconsin

OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

GLACIER BOND
STONEWALL LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER



Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Please Mention THE INLAND PRINTER When Writing to Advertisers.

✓ A SERVICE THAT GIVES YOU PROFIT WITHOUT INVESTMENT

S **SATISFACTORY** *Service*

HAS BUILT THIS NEW INDUSTRY...

GROWING STEADILY since the first trade typesetter began business more than thirty years ago, and reaching its full development in a service which embraces every composing room operation, the Trade Composition Industry now offers the resources of more than a thousand plants specializing in machine and hand typesetting and make-up.

the Trade Composition plant: Trade Compositors have catered to the needs of the printers of America by developing efficient methods of operation; by bending their efforts to meet delivery promises; by providing desirable type faces for machine and hand typesetting; by striving constantly, and successfully, to improve the printing and typographic quality of their work, and by selling their output at a price which enables the printer-buyer to make an actual profit on it.

**INTERNATIONAL TRADE COMPOSITION
ASSOCIATION**



TOWER BUILDING, WASHINGTON, D. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

A Printer Is Known by the Composing Room He Keeps

The greater versatility of Monotype typesetting is nowhere more profitable to the printer than in the production of commercial and job work. The Monotype produces straight and tabular matter, rule-and-figure work, ruled forms, leader work, wide measures, plate gothics and much composition which otherwise can be set only by hand.

Only the Monotype is both a type-setting and a type-founding machine. As a type-caster it makes hand compositors more efficient by providing an unlimited supply of type, rules and spacing material, and thus saves the time which otherwise would be required for distribution. It betters the quality of printing by providing new type of uniform height for each job.

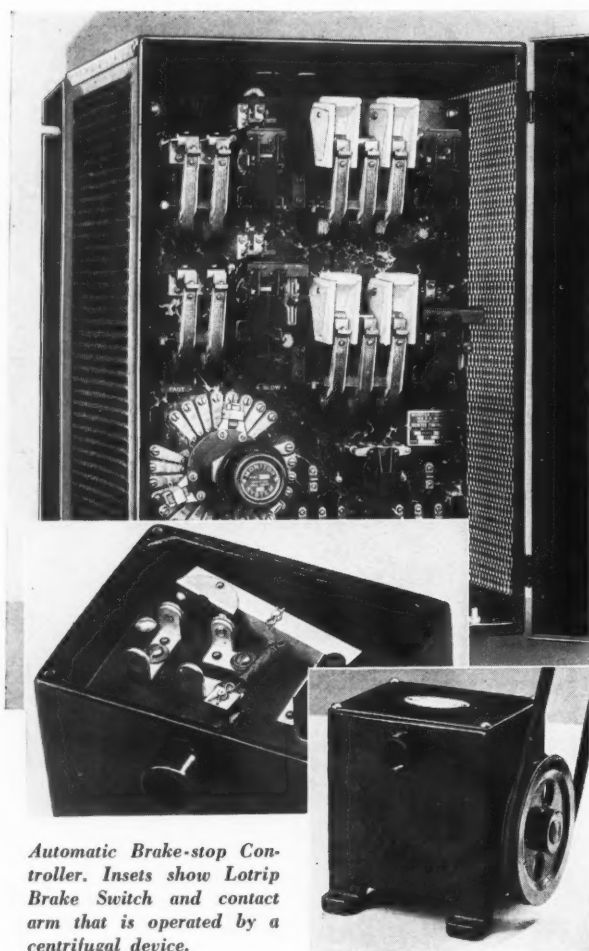
*Monotype versatility gives maximum
production at a minimum final cost*

Lanston Monotype Machine Co.

Monotype Building

Philadelphia, Pa.

The Pressman wanted *Quick-Stop A. C. Controller* **Monitor** gave it to him with automatic brake-stop



Automatic Brake-stop Controller. Insets show Lotrip Brake Switch and contact arm that is operated by a centrifugal device.

THE automatic brake-stop A.C. controller is specially designed for slipping motors, driving type, lithographic and gravure presses.

Push buttons give full-torque start irrespective of speed setting; quickest safe stop; safety jog forward and reverse; slow-speed, and pre-set running speed.

The automatic braking is controlled by a new device . . . the Lotrip Switch, which cuts off the brake current just before the motor stops. The switch may be connected either to the motor or to the printing press. It is simple in construction and purely mechanical in operation. Oilless bearings eliminate oiling. This switch solves the problem of braking a.c. motors without the use of complicated or delicate relays.

MONITOR CONTROLLER COMPANY
Gay, Lombard and Frederick Streets, Baltimore, Md.

IF YOU HAVE A CONTROL PROBLEM . . . CONSULT MONITOR

Monitor *does it automatically*

82-6631-2



bantam delivery

...costs less than $\frac{3}{4}\text{¢}$ per mile
for gas, oil and tires!



“The boy is on the way”—

“WHERE’S that proof? . . . those booklets? . . . that batch of letter-heads?” . . . “The boy is on the way” . . . has been for a long time.

Speed him up. Put American Austin bantam delivery under him. Save time on the rush jobs . . . and deliver small orders at a fraction of truck delivery costs.

The Austin bantam fills that gap between the truck and shanks’ mare. It

gives you smart light delivery at almost motorcycle cost . . . paying for itself and saving money in the expensive truck mileage and depreciation it does away with.

Small and speedy, it darts through traffic, parks easily in crowded districts, advertises your shop. Whether your business is large or small you will be interested. Send in the coupon.

THE AMERICAN
Austin

Please Mention THE INLAND PRINTER When Writing to Advertisers.

AMERICAN AUSTIN CAR CO., INC., IP 730
7300 Woodward Ave., Detroit, Mich.

Gentlemen: Please send me the facts about
the American Austin Bantam Delivery Car.

Name _____

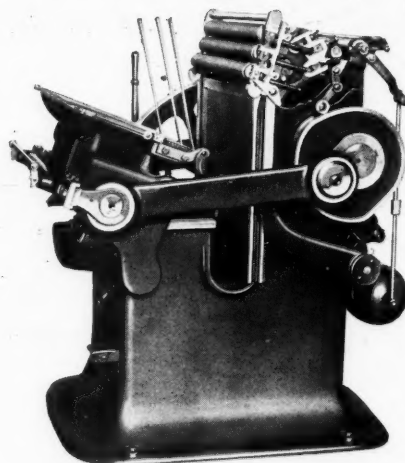
Address _____

THOMSON Colt's Armory Printing Press

The Indispensable Job Press

HERE IS A REAL HELP for the seller of printing . . . a printing press which is unequalled for short runs, including fine halftone and color work, and equally advantageous for the occasional job of embossing which comes to every printing plant. And not only that. The 6-C Colt's Armory can quickly be converted into a die-cutting press for producing die-cut letterheads, novelty display cards, and countless special jobs of this kind which the progressive printer is called upon to execute.

... No matter how large or how small your plant, you need a 6-C Colt's Armory Jobber



COLT'S ARMORY PRINTING PRESS
14" x 22" Inside Chase

THOMSON-NATIONAL PRESS COMPANY, INC., FRANKLIN MASSACHUSETTS

NEW YORK: 461 Eighth Avenue

CHICAGO: 343 So. Dearborn Street

AD 11

When is a FEEDER not a FEEDER?

That's not a hard question to answer, *when it won't feed of course!* and it is then that you begin to see why it is important, when buying, to insist on knowing that *your* feeder has this remarkable air pump—most worth-while feeders are proud to prove to you that they use it.

Get the Free Information

LEIMAN BROS., Inc.



23 (AE) WALKER ST., NEW YORK
MAKERS OF GOOD MACHINERY FOR FORTY YEARS



The trade is delighted
with the new



CROMWELL JUNIOR

TYMPAN SHEET
which we manufacture
specially for use on

MIEHLE
KELLY
HARRIS
MILLER
SIMPLEX

or any other high speed press

Scored here

*Your Jobber or we ourselves will be glad
to give you full particulars*

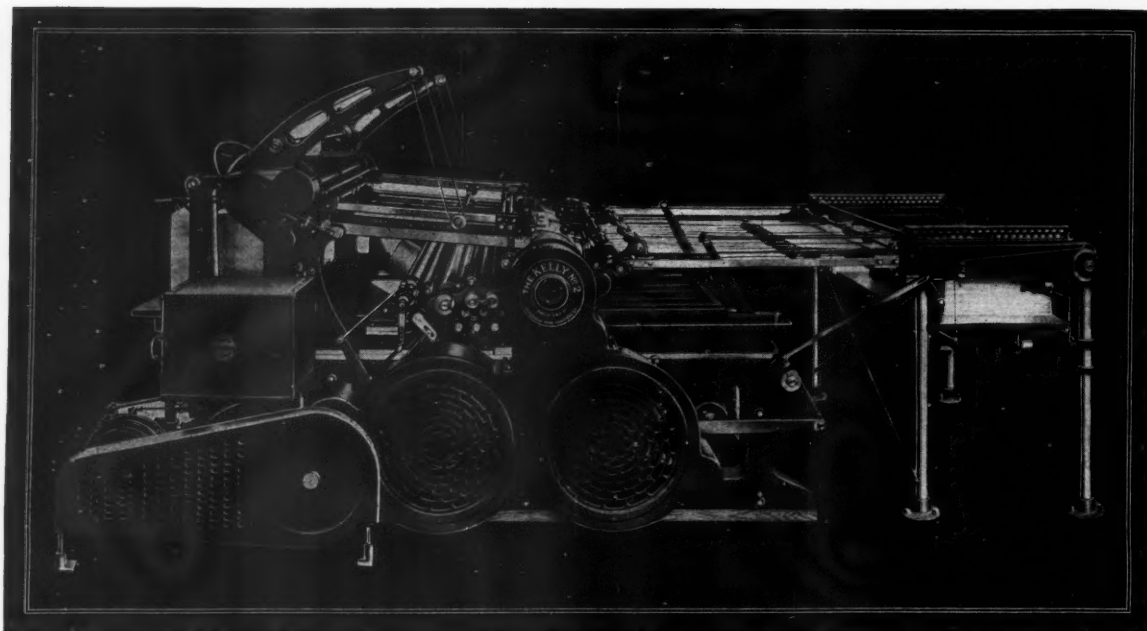
MADE BY
THE

CROMWELL PAPER CO.

WHIPPLE STREET AT 47TH

CHICAGO

U.S.A.



The Kelly Automatic Press No. 2—A Complete Printing Unit

What You Buy in a No. 2 KELLY

A complete automatic printing unit with feeder, extension delivery and electric equipment. Range of operating speeds, 2200 to 3000 impressions per hour.

Unencumbered and clear bed space for putting on forms and making form corrections.

Automatic operating control to save time, spoilage, and increase production hours.

Safety devices protecting pressman, make-ready and form.

Push-button station controlling starting and stopping of press and blower motors.

Impression trip for hand feeding or pulling sheets for makeready.

Assured register through positive sheet control and side pull guide.

Rigid impression on heaviest forms due to bed support, sturdy cylinder and housings.

Double pyramid ink distribution with ink drum and ink plate.

High production on all classes of printing with low operating costs.

First-class quality maintained through entire runs without re-makeready.

Range of stock handled, 8x12 inches to 22½x35 inches.

The Kelly Automatic No. 2 and all other Kelly models carried in stock and serviced by all Selling Houses.

KELLY Presses
are Sold and
Serviced by

American Type

Founders Company



Sold also by

SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg;

ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;

CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE CO., Central and South America, Mexico, Cuba, Porto Rico and West Indies



A Billion Dollars in Assets **back of Cities Service Petroleum Products**

LOOK to the resources behind the lubricants and gasoline you use, for parentage is a valuable protection.

Cities Service resources are those of a billion dollar organization—nation-wide assets represented in extensive oil fields, refineries, pipe lines and tank ships, marketing systems and owned and operated public utility companies.

The public utility companies operated by Cities Service serve millions of people and thousands of industries with light, heat and power. Cities Service motor coach lines furnish transportation to many millions more. These great

business enterprises are all users of Cities Service products, consuming vast quantities of oils, greases and gasoline.

It is in this great practical laboratory that Cities Service products are put to gruelling tests. They come to you only after having been tried and proved from every known standpoint of economy and industrial efficiency.

Cities Service learned how to solve your lubrication and fuel problems by first solving its own. You can have the benefit of these long years of experience and costly experimental work by requesting an interview with a Cities Service engineer.

CITIES SERVICE OIL COMPANY

60 WALL STREET NEW YORK

*Cities Service Radio Concerts, Fridays 8 P. M., Eastern Daylight Saving Time
—WEAF and 32 Stations on a Coast-to-Coast and Canadian Network.*

CITIES SERVICE INDUSTRIAL OILS
QUALITY PROVED WHERE IT SHOULD BE PROVED — IN INDUSTRIAL USE

Three of a Kind

Always accurate and always dependable. A Rosback Perforator will satisfy indefinitely and last indefinitely.



**Rosback
New Model
Extra Heavy
Perforator**

You will be proud to own this Rosback Perforator. It will last indefinitely and will turn out more and better work than any other perforator. Motor drive; furnished complete with special gauge features.

**Rosback
New Model
Extra Heavy
Perforator
Foot Power**

With micrometer adjustment table gauges, front and back, and new features for close-to-edge perforating — a feature you will appreciate. Built in 15, 20, 24 and 28 inch sizes.



**New Model
Rosback
Perforator**

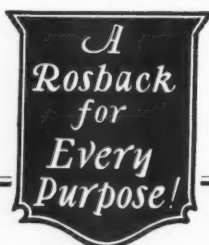
Equipped with inlaid tool steel die. Guaranteed to cut clean for 5 years. Indefinitely against breakage.



Built by

F. P. ROSBACK COMPANY
BENTON HARBOR, MICHIGAN

"The Largest
Perforator
Factory
in the World"



Ask Your
Dealer
for Full
Particulars

They "end all arguments"
on difficult color forms
with

The **Craftsman**

Geared Line-up Table
at U.S. Printing & Litho. Co.



**The Precision Gauge of Printing Quality
in Representative Plants Everywhere**

Line-up and register, the vitals of printing quality, will be no cause for argument with THE CRAFTSMAN on the job in your plant.

You will save time also, as well as arguments. Better, quicker work is the order of the day in all Craftsman Equipped Plants.

Let us send you proof that it actually costs more to attempt to do good line-up and register work without THE CRAFTSMAN LINE-UP TABLE than with it. Write Waltham or Chicago.

CRAFTSMAN
Line-up Table Corporation

*Makers of the World's Leading Line-up Device
for Printers and Lithographers*

49 River Street, Waltham, Mass.

Western Office: 608 So. Dearborn St., Chicago

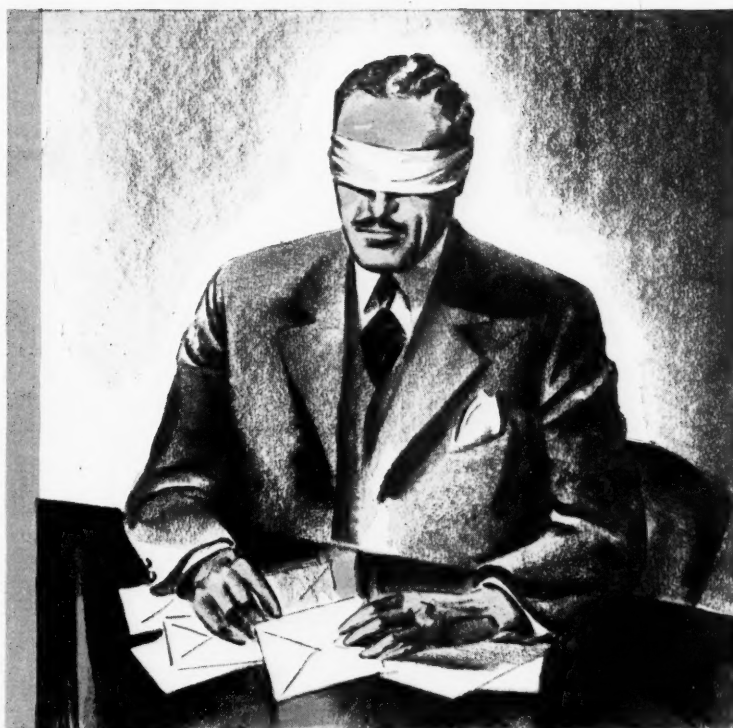
Sole Distributors for Canada: Toronto Type Foundry Co., Ltd.

Take the blindfold

*from your
customer's eyes*

DON'T waste time answering a lot of questions every time you make an envelope sale. You don't have to assure customers about looks, sealing quality, printing surface and the other things they want in an envelope.

Just show your customers Columbian U. S. E. White Wove Envelopes. Show them the USE watermark in each envelope . . . the distinctive allover U. S. E. design on the box. Envelope buyers know that these marks identify the product of the world's largest manufacturer of envelopes. Know they stand for an envelope that is guaranteed to seal tight and stay sealed, to take printing or writing clearly, to hide contents from curious eyes.



Would you like an extra envelope sale and printing job? Try this: Suggest to your customers that they use Columbian U. S. E. White Wove Envelopes as return envelopes with their next mailing of bills or statements. Try it yourself.

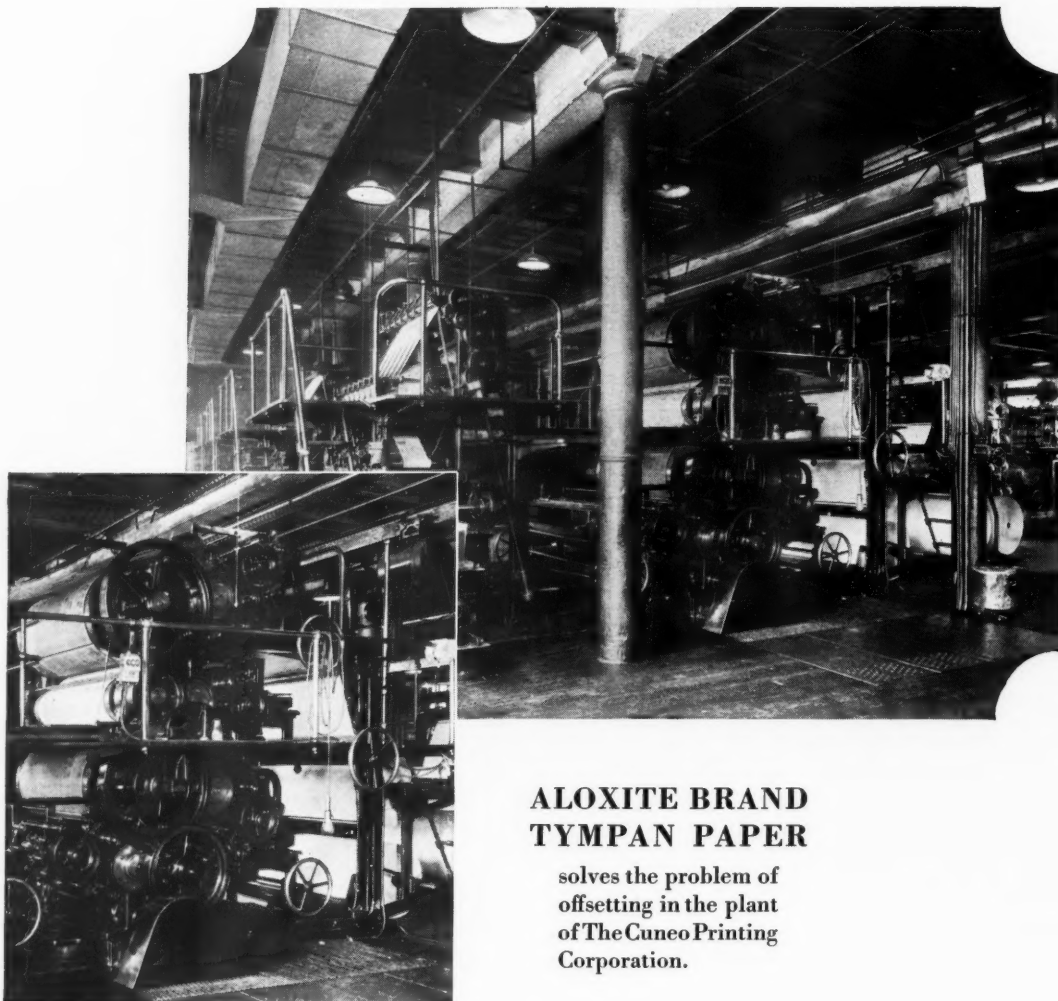
Your customers know and prefer Columbian U.S.E. White Wove Envelopes. It pays to have them in stock. Available from your paper merchant in commercial and official sizes from 5 to 14, and Monarch. Also 6 3/4 and 10 Outlook.

UNITED STATES
ENVELOPE COMPANY
The world's largest manufacturer of envelopes
SPRINGFIELD, MASSACHUSETTS
*With thirteen manufacturing divisions
covering the country*

COLUMBIAN *White USE Wove* ENVELOPES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

AT LAST—AN INK



ALOXITE BRAND TYMPAN PAPER

solves the problem of
offsetting in the plant
of The Cuneo Printing
Corporation.

ON nine of these big 96-page Rotary Perfecting Presses in the great plant of The Cuneo Printing Corporation, at Chicago, Aloxite Brand Tympan Paper has solved the offset problem. They run 80,000 to 100,000 impressions before cleaning—350,000 to 400,000 during life of sheet.

THE CARBORUNDUM COMPANY

REG. U. S. PAT. OFF.

CANADIAN CARBORUNDUM CO.,

Sales Offices and Warehouses in New York .. Chicago .. Boston .. Philadelphia
The Carborundum Co., Ltd., Manchester, England

RESISTANT TOP-SHEET

IT'S *Aloxite Brand* Reg. U. S. Pat. Off. *Tympan Paper*

The problem of preventing offset on perfecting presses has been solved after all these years of oil wipes, sprays, fountains, travelling rolls and other auxiliary equipment.

And the solution was all so simple.

A man—a mechanical engineer—one day conceived the idea of applying an abrasive paper to the job—

The result has been the perfection of the Aloxite Brand Tympan Paper or Top-Sheet—

The principle is so simple—so obvious the wonder is that it hadn't been thought of long ago—

Here we have a flexible yet firm, hard sheet or backing uniformly coated or studded with thousands of very fine grains of Aloxite Brand Aluminum Oxide—a positively ink resistant surface that needs no added treatment of any kind.

The small amount of ink deposited by each impression is literally sunk into the minute spaces—the tiny valleys between the grains.

Offsetting is completely eliminated—the sheets can be quickly, easily cleaned by brushing with naphtha or similar cleaner—and they are free and clean as new.

There is no added wear on plates—no shedding of the grain.

Aloxite Brand Tympan Paper is the simplest, most economical top-sheet yet developed for perfecting presses.

{ SAMPLES FOR TRIAL GLADLY SENT }

Write us

NIAGARA FALLS, NEW YORK, U.S.A.

LTD., NIAGARA FALLS, ONT.

Cleveland .. Detroit .. Cincinnati .. Pittsburgh .. Milwaukee .. Grand Rapids
Deutsche Carborundum Werke, Dusseldorf, Germany

(Carborundum and Aloxite are
registered Trade Marks of
The Carborundum Company)

The *only* press that will
feed died-out blanks,
made-up envelopes and
sheet work equally well



7,500 Impressions per Hour From Curved Plates

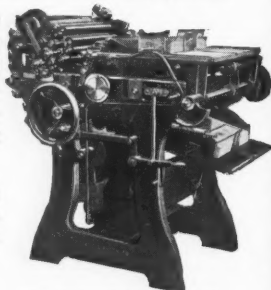
On envelopes, bill-heads, office forms and the general run of commercial printing, the S&S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.

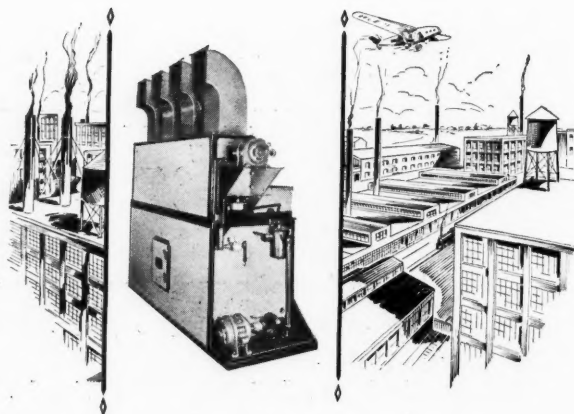


STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

BRITISH OFFICE: 23 Goswell Road, LONDON, E. C. 1

KROY
AIR-CONDITIONING
UNIT



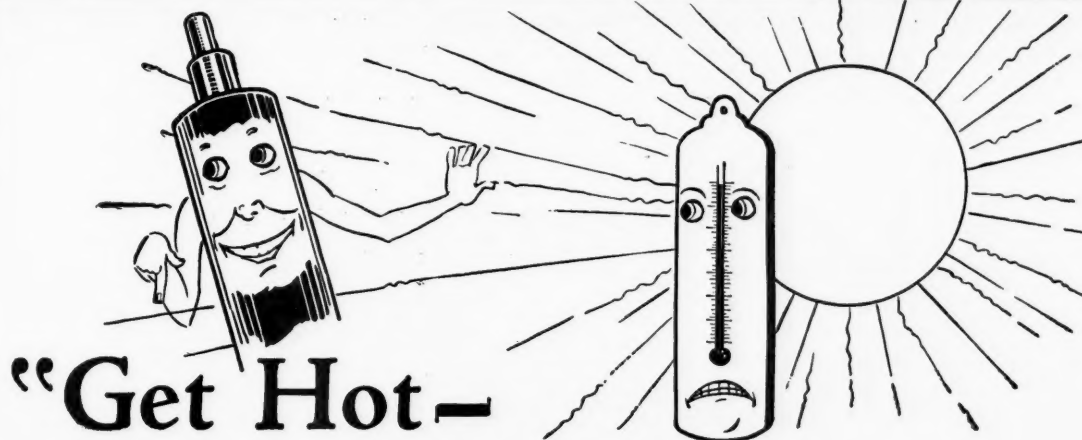
> > > **THE EXPERIENCE**
gained in pioneering the Unit principle of Air-Conditioning and in manufacturing all types of units is a guarantee that every Kroy Air-Conditioning installation is correct in design and principle. Kroy Units are easy to install and economical in operation. They provide maximum flexibility and 100% salvage value. In fact, a Kroy Air-Conditioning installation insures the utmost in efficiency, economy, serviceability and satisfaction for the user . . . It is not strange, therefore, that a list of users of Kroy Air-Conditioning equipment reads like a roster of the nation's leaders in every industry where Air-Conditioning equipment is used.

YORK HEATING & VENTILATING CORP.
1553 Sansom Street
Philadelphia

SOME USERS

DuPont
Spencer Printing
N. Y. World
International Playing Card
Roger Williams
Foxboro Company
Peerless Lithographing
Theodore Schmidt
Pond-Ekberg
Buckingham Routh
U. S. Playing Card

YORK HEATING & VENTILATING CORPORATION
also manufactures Heat-Diffusing Units, Kroy Air-Cooling Units, Kroy Unit Heaters and Super-Fin Fan Blast Radiation



"Get Hot— and See if I Care"

If you don't believe Ideal Rollers can talk—put them on your presses and, on a hot summer's day, listen to their uninterrupted run. Heat, humidity or winter's cold fails to stop their cheerful voice of constant service.

Ideal equipped pressrooms are always on schedule—because seasonal variations do not delay production and slow up rush work—a real talking point for your sales force.

Ideal Typographic Rollers

By a special patented process of Vulcanized Vegetable oils, Ideal Typographic Rollers are made immune to temperature changes. Regardless of the season, or type of press, when used as ductors or distributors, they will not melt, swell or shrink under any speed. Ink pigments and cleaning fluids do not affect

them and no aging or resetting is needed after first adjustments. Easily washed for color changes.

Graphic Rollers

Although designed for use in form position on presses equipped with Ideal Typographic Ductors and Distributors, Ideal Graphic Rollers will give reliable, satisfactory service in any position. They will not melt and have but a minimum of shrinkage.

The Ideal Roller & Manufacturing Company maintains a very complete laboratory and will be pleased to co-operate with printers in working out any special roller or printing problems they may have.

This Book FREE!



Write today for
this valuable aid
to Greater
Printing Profits

Our products are fully protected by United States Patents

Our products
are fully
protected by
United States
Patents

IDEAL
(TRADE MARK REG. U. S. PATENT OFFICE)
Rollers

Sole Selling Agents

The International Printing Ink Corporation

Successor to

THE AULT & WIBORG COMPANY PHILIP RUXTON, INCORPORATED
THE QUEEN CITY PRINTING INK COMPANY

IDEAL ROLLER & MANUFACTURING CO.

General Offices and Plant No. 1
2512 W. 24th Street, Chicago, Illinois

Plant No. 2: 22nd Street and 39th Avenue
Long Island City, New York

BABCOCK *A*utomatics



..... combining the advantages of automatic operation and the well-known special features of Babcock Flat-bed Presses

PROFITABLE FEATURES

WIDE-OPEN accessibility, and ample working space for the operator . . . Less slip-sheeting, due to superior ink distribution and delivery improvements . . . Less make-ready, less wear on type and plates, due to rigidity of impression and impression cylinder accuracy. Guttering is practically unknown on Babcock presses . . . Individual rollers can be thrown out of action or into action while press is running, and all rollers can be thrown out of contact by one-half turn of a single lever . . . All rollers on four-roller presses can be adjusted up or down while press is running . . . All form and table rollers are interchangeable.

*Investigate Babcock's
Fifteen Features*

YOUR profits per hour of press operation can be doubled, or more than doubled, by the use of Babcock Automatics, as compared with hand operation. You get several hundred extra sheets per hour, at a lower cost per hour. You get better register, less spoilage, more uniform color, and quicker deliveries to your customers.

Some of Babcock's exclusive features are especially important in automatic press operation. They cut down non-productive time, and speed up the work from beginning to end. A new series of eleven folders on Babcock's Fifteen Features, and a new booklet on Babcock Automatics, will be mailed on request.

THE BABCOCK PRINTING PRESS MANUFACTURING CO.

460 West 34th Street, New York

Sold in the United States and British Columbia by
AMERICAN TYPE FOUNDERS COMPANY
BRANCHES IN PRINCIPAL CITIES

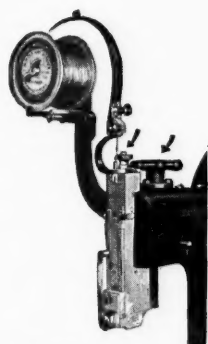
Announcing the new



Master Stitcher

MODELS 112-114

**...for High Speed,
Low-Cost Stitching**



Only two stitching adjustments—Knurled nut at left adjusts both legs of staple . . . hand wheel regulates thickness capacity.

INTRODUCING the Monitor Master Stitcher, Latham presents the last word in wire stitchers—a finer, faster machine for profitable bindery work.

Note the new narrow stitching head—c'n innovation that allows for greater visibility and extreme accuracy at unlimited speeds. The Monitor Master is as fast as the fastest operator can run it . . . an important factor where work must be turned out quickly, without interruption.

The Model 114 has a capacity of 2 sheets to $\frac{1}{4}$ " —the No. 112 takes 2 sheets to $\frac{1}{2}$ " thickness. Both machines do either flat or saddle work. Investigate NOW—Mail the coupon for full details.

LATHAM MACHINERY COMPANY

1147 Fulton Street

CHICAGO

BOSTON
531 Atlantic Avenue

PHILADELPHIA
The Bourse

NEW YORK
461 Eighth Avenue

• FREE BOOK •

LATHAM MACHINERY COMPANY
1147 Fulton Street, Chicago

Send me your book illustrating and describing the new Monitor Master Stitcher, Models 112-114.

Name.....

Full Address.....

BULL'S EYE ACCURACY

WITHOUT EXTRA ATTACHMENTS



The "SUPER-FORCE" A NEW TYPOGRAPH

Right smack on the mark! That's the way the Super-Force numbers—every time. No wild misses with this machine—no need for extra fittings to keep it from skipping. There's a money-back guarantee behind the Super-Force . . . yet not one has ever been returned with a fault that attachments could correct. It's built right in the first place.

Take the wide, cupped ratchet, and specially shaped retaining pawl. They line up the numerals quicker than the fastest press a-rolling can strike. Not a chance for a skip. You get bull's-eye accuracy, and you're saved the added trouble and expense of extra attachments. At \$11.00 for the five-wheel model, and \$14.00 for the six-wheel, the Super-Force is way ahead in value. The regular price covers all the advantages of a machine with attachments—advantages that come from proper design and built-in quality, not from gadgets you have to buy.

Write for Catalogue No. 106—it'll explain every feature of the Super-Force as well as the entire Force numbering line. Our engineers are always available, too, for the solving of your special numbering problems.

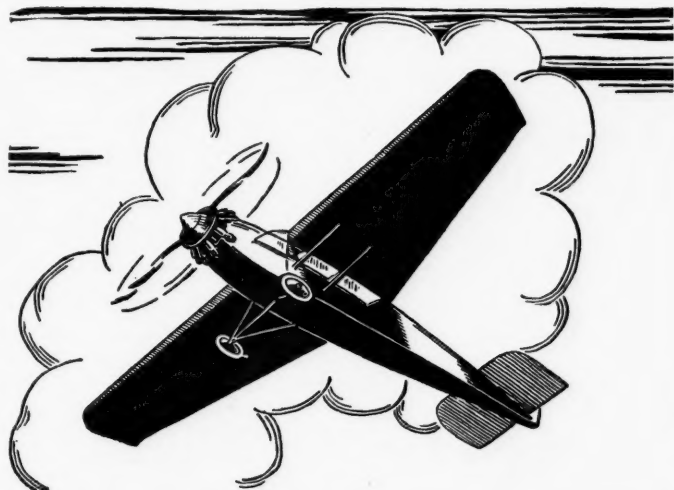
WM. A. FORCE & CO. Inc.

105 Worth St., New York City
180 North Wacker Drive, Chicago, Ill. 573 Mission St., San Francisco, Calif.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**KEEP YOUR
OVERHEAD
UNDER FOOT**

**WHY
FLY HIGH
FOR PROFITS?**



YOUR platen presses can be made to produce greater profits than any other machine in the shop—when equipped with **KLUGE AUTOMATIC FEEDERS**—and ninety per cent of the jobs handled by the average printer can be run on a platen press.

Being **OVER-EQUIPPED** does not always mean that a printer has too much machinery for the business he is getting. It more often means that he has not the right kind of equipment to enable him to make a decent profit on his work.

Printing today is a highly competitive proposition and the cost of production must be low. This makes the selection of the proper type of machinery a matter of great importance, wherein the major consideration should be the ability of the machine to handle a large proportion of the work to be done, commensurate with the size limits of the press.

The platen press with its low initial cost and its low upkeep, combined with its wide range of work, is the solution of this problem. Equipped with a **KLUGE FEEDER**, it will place you in a position to profitably compete with any press on the market.

BRANDTJEN & KLUGE, Inc.

Executive Office and Factory: **ST. PAUL, MINN., U. S. A.**

BRANCHES WITH OPERATING EXHIBITS:

New York
77 White St.

Philadelphia
235 N. 12th St.

Chicago
733 S. Dearborn St.

Detroit
1051 First St.

St. Louis
2226 Olive St.

Dallas
217 Browder St.

Atlanta
86 Forsyth St. S. W.

San Francisco
881 Mission St.

Los Angeles, 324 E. 3rd St.

CANADA: Toronto Type Foundry Co. Ltd., Toronto, Montreal, Winnipeg.

The KLUGE
AUTOMATIC JOB PRESS
FEEDER

Please Mention THE INLAND PRINTER When Writing to Advertisers.

How would you like to have a Catalog which will list all items of machinery and supplies for the Graphic Arts Industry?...

THE buyers in many major industries are furnished such condensed catalogs, containing the individual catalogs of manufacturers and complete listing of products.

These Catalogs, published in one binding, provide the buyer with a quick reference book, which is easy for filing and always ready for use.

The buyers in the Graphic Arts Industries deserve such a service. With the co-operation of the manufacturers and supply houses, The Inland Printer will soon publish the Catalog of Printing Equipment and Supplies for the Graphic Arts.

For years the Inland Printer organization has supplied such information answering each inquiry separately. The new plan will give the information in the Catalog.

This will prove a time saver, for when these questions arise you can reach for the Catalog and find the answer.

Operating printing and publishing plants of fair volume and credit rating will be furnished a copy without charge.

If you wish a copy of this valuable book when ready for distribution, kindly tell us so on the attached coupon.

THE INLAND PRINTER,
330 S. Wells Street, Chicago, Illinois.

The Catalog of Printing Equipment and Supplies is just what we need. Send us a copy, when published, without cost.

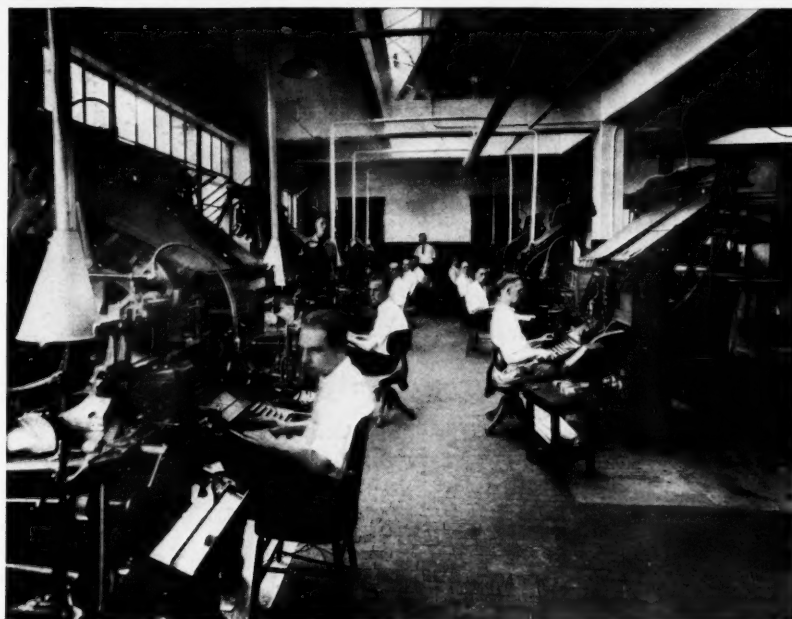
Firm.....

Address.....

City..... State.....

Signed by..... Position.....

KREOLITE



Do Your Floors Retard Production?

DO YOUR floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

Listed below are a few of the many large printing houses who have chosen Kreolite Wood Block Floors for their plants:

Chicago Daily News Chicago, Ill.
 Edmonton Journal Edmonton, Alta., Canada
 Farm & Ranch Publishing Company Dallas, Texas
 Government Printing Corporation Washington, D. C.
 Hearst Publishing Company Chicago, Ill.

Kreolite Wood Blocks are laid end-grain up. The patented grooves in each block are filled with Kreolite Pitch. The entire floor is thus bound into a solid, tough, resilient unit of marvelous strength and toughness. The surface is smooth, warm, sanitary, easy on the worker's feet and almost impervious to wear.

Send us your floor problem. Our Floor Engineers will study your needs and make recommendations without the slightest cost or obligation to you.

THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities

Kreolite Floors Can Be Laid Without Interrupting Production

FLOOR BLOCKS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Original
German Molleton

unattained in quality and sucking capacity

and only manufactured by

BACKOFEN & SOHN

Mittweida i.Sa., GERMANY

may be seen during the week of August 4th to 9th at the

INTERNATIONAL EXPOSITION OF AMERICAN IMPORT TRADE

GRAND CENTRAL PALACE, NEW YORK

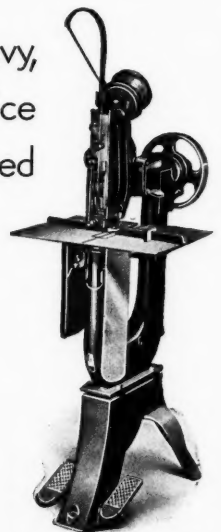
STAND No. 951

The New No. 19
BOSTON
 Wire Stitcher



ITS DURABILITY IS
 UNEQUALLED

Designed for heavy,
 continuous service
 and very high speed



Boston Wire Stitcher No. 19

Thickness capacity 2 sheets to strong $\frac{1}{2}$ inch. Working parts singly adjusted. Individual flat and saddle tables instantly positioned without tools. Overhead belt or electric motor drives. Wire used: No. 28 to 24 round, 21x25 and 20x24 flat. Maximum speed 300 stitches per minute. Floor space 26x28 inches, shipping weight 350 lbs., driving pulley 10 inches, one-sixth horsepower. In addition to all kinds of flat magazine stitching within its capacity, No. 19 Boston handles pamphlet and miscellaneous saddle work. Write to nearest distributor for information and quotations.

All regular sizes of Boston Wire Stitchers carried in stock by our Selling Houses

AMERICAN TYPE FOUNDERS COMPANY

Sold also in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto - Montreal - Winnipeg

SET IN BERNHARD GOTHIC LIGHT

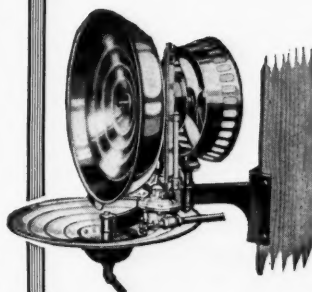
The Wet and Dry Question

is as vital in the press room as in politics or ethics.

Any up and doing printer can (if he hasn't already) settle the wet and dry question, at least as far as his press room is concerned.

He can get rid of press-heating units, banish static, irregular register due to stretching and shrinking of stock, do away with hot- and cold-weather rollers and incidentally provide a healthful, pleasant atmosphere where even the political humidity may be thought of more tolerantly.

There is just one economical, thoroughly satisfactory solution of the wet and dry problem in the press room. It's Bahnson Humidifiers which are installed reasonably and operated at next to nothing. Write us for the names of some users in your locality.



BAHNSON HUMIDIFIERS

THE BAHNSON COMPANY

93 Worth Street, New York City

General Offices and Factory, WINSTON SALEM, N. C.

Steel Engraved

STEEL ENGRAVED BONDS CERTIFICATE BLANKS BORDERED BLANKS

**RICH - - - HANDSOME
VALUABLE IN APPEARANCE**

1 1 1

PRODUCED from steel plates by the regulation Banknote process on fine Crane's Bond Paper, Goes Steel Engraved Blanks possess that rich valuable appearance which breathes intrinsic worth, builds prestige, and inspires confidence in every issue printed upon them.

Goes Steel Engraved Blanks are carried constantly in stock, hand trimmed to register, ready for immediate shipment.

Write for Samples



GOES LITHOGRAPHING COMPANY

35 W. 61ST STREET, CHICAGO, ILL.



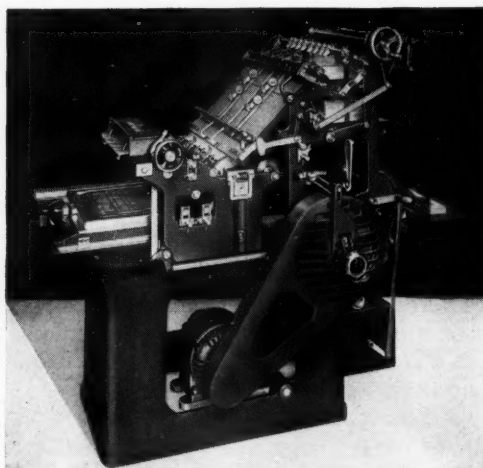
Illustrated above is a new Bond design, series 5400, recently added to our line. Carried in stock in four colors of borders, blue, brown, green and orange.

SALGOLD "Automatic Jobber"

An unequaled machine at a low price

THIS is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.



For sale exclusively by

Howard D. Salins Golding Printing Machinery Inc.

608 SOUTH DEARBORN STREET, CHICAGO, ILLINOIS

Telephone Harrison 5936

Agents
CHARNOCK MACHINE CO., Inc.
 Buffalo, N.Y.
F. J. FINCK
 San Antonio, Texas
OTTO LUDWIG
PRINTERS SUPPLY CO., Inc.
 Hartford, Conn.

SAVE 25 to 55% On Modern Pressroom and Bindery Equipment

Ready for Immediate Delivery

MIEHLE CYLINDER PRESSES

- 2—6/0 TWO-COLOR MIEHLES, 52x70" bed, with Dexter suction pile feeders and extension deliveries.
- 1—No. 1 TWO-COLOR MIEHLE, 53x56" bed, with extension delivery.
- 1—6/0 MIEHLE, 51x68" bed, with extension delivery.
- 4—5/0 SPECIAL MIEHLES, 46x68" bed, with or without Dexter suction pile feeders and extension deliveries.
- 2—5/0 MIEHLES, 46x65" bed, one with Cross feeder and extension delivery.
- 2—2/0 MIEHLES, 43x56" bed, with extension deliveries.
- 2—No. 1 MIEHLES, 39x53" bed.
- 2—No. 2 MIEHLES, 35x50" bed.
- 2—No. 3 MIEHLES, 33x46" bed.
- 2—No. 4 FOUR-ROLLER MIEHLES, 29x41" bed.

PREMIER CYLINDER PRESSES

- 1—G. F. PREMIER, 30x41" bed.
- 1—G. V. PREMIER, 43x52" bed.
- 1—G. W. PREMIER, 43x56" bed.
- 1—G. Y. PREMIER, 49x66" bed.

JOB PRESSES

- 2—Style "B" KELLY PRESSES with extension delivery.
- 2—10x15 New Series CHANDLER & PRICE JOBBERS with Horton pulleys.

Every HOOD-FALCO installation is a huge saving and must satisfy the purchaser. Before our erector is permitted to leave a Hood-Falco installation he must secure a release from the buyer testifying as to the performance of the machine. The letter below is typical of hundreds we receive covering this point.

HOOD-FALCO CORPORATION,
 Chicago, Illinois.

Gentlemen:

This is to tell you that the rebuilt Miehle you have sold and erected for us is performing most satisfactorily. We are delighted with the speed and quality of the work it has been turning out for us and we are expecting to order more equipment from you in the near future.

Yours very truly,
 PIONEER PUBLISHING CO.,
 River Forest, Ill.

JOB PRESSES—Continued

- 2—10x15 New Series MILLER AUTOMATIC UNITS.
- 1—10x15 Old Series CHANDLER & PRICE JOBBERS.
- 1—12x18 CRAFTSMAN UNIT.
- 2—14x22 COLT'S ARMORY PRESSES.
- 1—14x22 JOHN THOMSON LAUREATE.

CUTTERS

- 1—57" OSWEGO POWER CUTTER, automatic clamp, like new.
- 1—40" OSWEGO POWER CUTTER, automatic clamp.
- 1—SEYBOLD LABEL DIE CUTTER.
- 1—44" SEYBOLD POWER CUTTER, automatic clamp.
- 1—COTTRELL CUTTER & CREASER, 51x68" bed.

FOLDERS

- 1—ANDERSON JOBBING FOLDER, 25x38".
- 1—DEXTER FOLDER, 33x46".
- 1—HALL THREE-FOLD, 25x34".
- 1—ANDERSON SINGLE FOLD.
- 1—Model "E" CLEVELAND FOLDER, very new.

MISCELLANEOUS EQUIPMENT

- Miller Saw Trimmers Chapman Neutralizer
- Monitor Multiple System Chases
- Punch Warnock Base and
- Stitchers Hooks

We furnish machines guaranteed, delivered and erected at any point. A regular stock of rebuilt cylinder presses of all sizes and miscellaneous equipment.

Write, Wire or Phone Us

New York Office
 225 VARICK STREET
 Telephone Walker 1554

HOOD-FALCO CORP.

Chicago Office: 343 S. DEARBORN STREET, Telephone Harrison 5443

Boston Office
 420 ATLANTIC AVENUE
 Telephone Hancock 3115

MODERN BAUER TYPE

Set in the New Bauer "Atrax" and
the New Bauer "Lucian Bold"

Has blazed the trail for
MODERN ADVERTISING

MODERN TYPE

...BAUER TYPE: that's what started this great vogue for modern advertisements! That's what stimulated anew the imagination of the advertising world. New layouts...new type arrangements...fresh appeals which have renewed reader interest in the advertising columns of magazines and newspapers...all have resulted from the application of present-day art to type designing. Leading the field in this forward movement is the Bauer Type Foundry, creators of such outstanding successes as Futura, Bernhard Roman and Cursive, Lucian, Atrax and other new types.

THE BAUER TYPE FOUNDRY INC

235-247 EAST 45TH STREET
NEW YORK

For example: on June 12, a check was made of the type faces used in two of America's greatest newspapers...the New York Times and the New York Herald-Tribune. Seventy-six columns of display advertising were set wholly or in part in Bauer modern types.

Bauer Types are carried in stock by: The Machine Composition Co., 470 Atlantic Ave., Boston; Emile Riehl & Sons, 18 No. Sixth St., Philadelphia; Turner Type Founders Co., 1729 E. 22 St., Cleveland, Ohio; Turner Type Founders Co., 226 No. Clinton St., Chicago; Turner Type Founders Co., 516 W. Congress St., Detroit; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco; or may be ordered through The J. C. Niner Company, 26 So. Gay St., Baltimore; Pelouze Printers Supply Co., 25 No. 12th St., Richmond, Virginia; James H. Holt Company, Inc., 261 Court St., Memphis, Tennessee

Please Mention THE INLAND PRINTER When Writing to Advertisers.

TIME...

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

The measurement of any commercial machine is **PRODUCTION** and **TIME**.

TIME is the soul of this world. **TIME** is measured by heart-throbs.

Growth is the only evidence of life and **TIME** is life: — therefore **MEISEL** **TIME** saving machinery provides for growth.

History has triumphed over **TIME**. Experience is history. **MEISEL** machinery backed by over two score years of experience has triumphed over **TIME** for their customers.

No man can tether **TIME** or tide: — therefore Procrastination is the thief of **TIME**. **MEISEL** machinery gives the maximum machine hours.

TIME covers the following units of costs: Initial cost, Repairs, Wages and Depreciation.

Initial cost and Depreciation are brought to a minimum hourly basis due to modern design which remains modern. No replacement necessary due to antiquity.

A low unit production hourly Wage is caused by multiple operations being performed in one swift passage through the machine.

Fine workmanship and the best of material has brought the unit hourly cost of repairs very low.

There is true economy in using **MEISEL** machinery.

MEISEL PRESS MFG. CO., 944 Dorchester Ave., BOSTON, MASS., U. S. A.

THE RAISED PRINTING PROCESS *that is* HARD, FLEXIBLE and ABSOLUTELY PERMANENT

The Little Giant Embossograph Machine

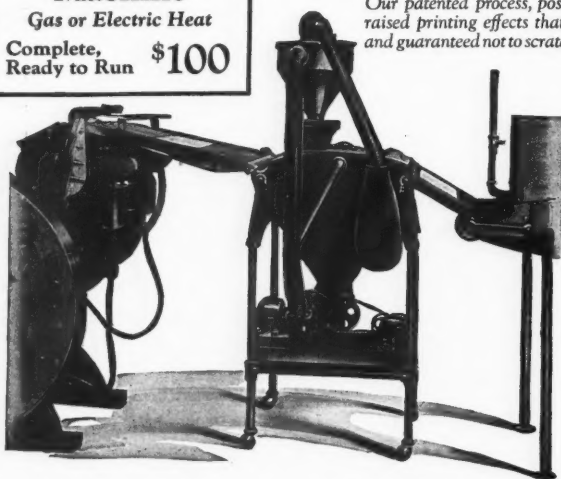
Gas or Electric Heat
Complete,
Ready to Run **\$100**

A Combination Hard to Beat

TRADE **Embossography** MARK

Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and guaranteed not to scratch or crack off, nor deteriorate with age

Embossing and
Engraving Compounds
for use with your own
inks—\$2.50 per lb.
Special prices for larger quantities
BRONZES IN ALL COLORS
Also White Embossing Powder



The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine.

THE EMBOSSOGRAPHER is built to operate by hand feed, or take sheets from a Miller Feeder or similar press or Kelly.

Large quantity production is now assured, definite speed, depending only on size of outfit, 2,000 to 5,000 per hour. Write for prices and further particulars.

Send for our Monthly Publication "The Thermographer"—more information in each issue than in a year's experience.

Patented Processes, Compounds, Inks and Machines for Producing Raised Printing. The Camel Back Gum and Varnish Dryer

THE EMBOSSOGRAPH PROCESS CO., INC., 251 WILLIAM STREET, NEW YORK

ANOTHER NEW VANDERCOOK PROOF PRESS



**VANDERCOOK
NUMBER 01**

A modern Proof Press at small cost. Pulls neat, clean proofs up to 15 x 26 inches

Write for complete information, terms, etc.

Prices F. O. B. Chicago

No. 01 Press.....	\$95.00
Steel Cabinet, extra (may be added at any time).....	25.00
Register Device.....	3.00
16 other models from \$45.00 to \$4000.00 to meet every known proving and testing need.	

VANDERCOOK'S new Model 01 Proof Press illustrated is an exceptionally handy, easy-operating, up-to-date utility proof press for small job plants, small newspapers, weeklies, or as an auxiliary proof press in larger plants. It has a printing surface of 15 by 26 inches, and pulls a clean, neat proof. It will take a six-column newspaper advertisement. It can be used for job proofs or galleys of straight matter. Simple, accurate, and inexpensive. The impression strain is ENTIRELY carried on six precision ball bearings, making the press surprisingly easy to operate on large, heavy forms. The printing surface is hard but flexible. The inside core is resilient.

This exceptional proof press will print a single unsupported letter or line without disturbing it, and with practically no more indentation of the sheet than is shown on the component letters of the largest form.

VANDERCOOK & SONS

Originators of the Modern Proof Press

904 North Kilpatrick Ave., CHICAGO

FOREIGN DISTRIBUTORS

Europe: Baker Sales Co., London, England

Canada: Toronto Type Foundry Co., Ltd., Toronto

Australia and New Zealand:

Alex. Cowan & Sons, Ltd., Melbourne

Please Mention THE INLAND PRINTER When Writing to Advertisers.

..... step up your profits with this Thompson Concentrated Type Cabinet!

ACTUALLY, we can show you how this compact, labor-saving and orderly cabinet will pay for itself in a very short time.

Lowers your composing costs. Provides quicker service on jobs. Insures better workmanship. And these are only a few primary features of this very productive unit.

Avoid useless confusion. End the waste of valuable time. Cut out lost motion. Investigate this moderately priced cabinet now. Complete specifications and price on request.

Antique Oak or Olive Green Enamel Finish.

No. 12113 Removable Working Top is standard equipment. On the bank are spacing materials cases as follows:

No. 12007-A—Space and Quad Case for spaces and quads.

No. 12007-B—Thin Copper and Brass Case for ½ point Copper Spaces and 1 point Brass Spaces.

No. 12007-C—Lead and Slug Case to hold leads and slugs from 1½ to 9½ picas by ems.

Removable working top is also equipped with a rack with numbered compartments to hold leads in lengths from 10 to 40 picas by ems, and of slugs in lengths from 10 to 50 picas by ems.

Body of cabinet has 46 California Job Cases and 2 Blank Cases.

*For Sale by Independent Dealers
and Type Founders the World Over*



No. 12007 Cabinet
(Case Side)

Thompson Cabinet Company Ludington, Mich., U. S. A.

MILLER & RICHARD, TORONTO, CANADA — Sole Agents for Canada




Demonstrating the "Thread Strength" of OVERSEWING

**New Automatic Machines
Now in Service at
Kingsport, Tenn., and
Norwood, Mass.**

Others to be installed.



Oversewing Machine Co.

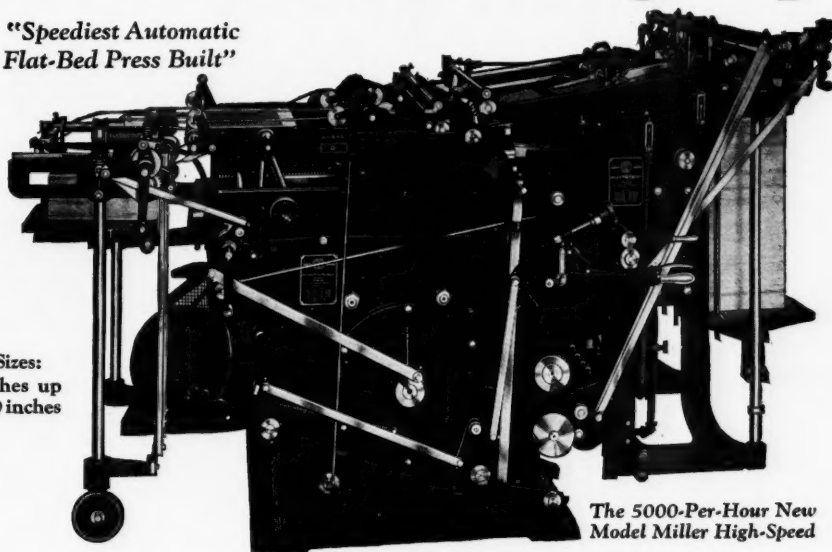
368 Congress St.
Boston, Mass.



New Model Miller High-Speed

*"Speediest Automatic
Flat-Bed Press Built"*

Sheet Sizes:
4 x 7 inches up
to 13x20 inches



*The 5000-Per-Hour New
Model Miller High-Speed*

39% Production Advantage

THE 5000-AN-HOUR SPEED of the New Model Miller High-Speed Press gives its owner a 39% margin of running speed over other automatic presses of corresponding size or type. This extra or surplus speed may be profitably utilized to its maximum limits on about 80% of the average run of work.

On jobs calling for the closest hairline register, it is seldom necessary to operate the "New Model" at speeds under 4000 per hour, nature and condition of stock being the determining factors. This applies particularly to the feeding and delivery of extremely light weight stocks such as onionskins and thin manifold papers, handled best at speeds ranging from 3000 to 3600 an hour.

Monthly production records emanating from a hundred or more of the most representative High-Speed shops, located in various parts of the country, show a composite net average of approximately 3500 impressions per running hour on all classes of work. Many of these individual shop records show average net production ranging from 3600 to as high as 4500 per hour over periods of months.

Each day records the addition of new names to the rapidly growing list of New Model Miller High-Speed Users,—discerning printers who, skeptical at first, have come to realize the futility of competing against the 39% increased production advantage enjoyed by High-Speed-Equipped contemporaries.

We have scores of unsolicited user letters reciting how New Model Miller High-Speed Owners are converting this 39% Increased Production Advantage into business-building prestige and profits. Will be glad to send you facsimile copies of these letters together with descriptive literature, samples of work and other interesting High-Speed data—no obligations.

Miller Printing Machinery Co. PITTSBURGH, U. S. A.

ATLANTA, 150 Forsythe St., S. W.
BOSTON, 603 Atlantic Avenue
CHICAGO, 40 South Clinton Street

Miller Printing Machinery of Canada, Ltd., Toronto

DALLAS, 509 South Akard Street
LOS ANGELES, Printing Center Bldg.
DETROIT, 619 Wayne Street

F. T. Wimble & Co., Ltd., Sydney

NEW YORK, 60 Beekman Street
PHILADELPHIA, 141 N. 12th Street
SAN FRANCISCO, 613 Howard Street

Lanston Monotype Corp., Ltd., London

THE INLAND PRINTER

The Leading Business and Technical Journal of the World
in the Printing and Allied Industries

EDITED BY J. L. FRAZIER

MILTON F. BALDWIN
ASSOCIATE

Volume 85

JULY, 1930

Number 4

Leading Articles in This Issue

Creative Printing Prospers Through Vision, Vigor, and Versatility—By <i>Albert Bastien</i>	49	How Wax Engravings Are Produced and the Needs They Serve in Modern Printing—By <i>Benjamin Schwartz</i>	67
Allowances on Second-Hand Machinery Are One Source of Your Troubles—By <i>Charles J. Powers</i>	53	A Good Farm Page Will Increase a Weekly's Advertising Income and Aid Circulation—By <i>J. E. Meadows</i> ..	69
George W. Jones, Dean of British Printers, Honored on Seventieth Birthday—By <i>Stephen H. Horgan</i>	54	Magazine Continuations—By <i>George E. Rowles</i>	70
Wise Printers Avoid Trouble by Consulting the Customer on All Excess Charges—By <i>S. K. Hargis</i>	55	Valuable Facts for the Busy Printer (Printed Aids).....	76
Typographic Scoreboard.....	56	What Is an Average Day's Production for One of Your Advertising Compositors?—By <i>Harvey A. Witt</i>	77
Our Organization Has Solved All But One Angle of the Errand-Boy Problem—By <i>Edwin H. Stuart</i>	57	On the Printing of Lithographed Bond Coupons—By <i>W. J. Buie</i>	78
Advertising Is Featured in Discussions at Milwaukee N. E. A. Convention—By <i>John L. Meyer</i>	59	Are Orders Scarce? Better Use One of These Three Methods of Building Business!—By <i>J. E. Bullard</i>	87
The Business Review for June.....	61	A Simple Time-Saving Method of Changing Calendar Forms for Various Months—By <i>Joseph A. Donnelly</i> ..	93
Pertinent Comment as Modernism's Extreme Phases Continue to Lose Popularity.....	62	Light on the German Method of Making Offset Plates by Means of Projection—By <i>Dr. P. Schumacher</i>	100

REGULAR DEPARTMENTS

Book Review.....	75	Newspaper Work.....	103	The Pressroom.....	95
Collectanea Typographica.....	98	Photoengraving.....	71	The Proofroom.....	65
Cost and Method.....	89	Specimen Review.....	79	Trade Notes.....	109

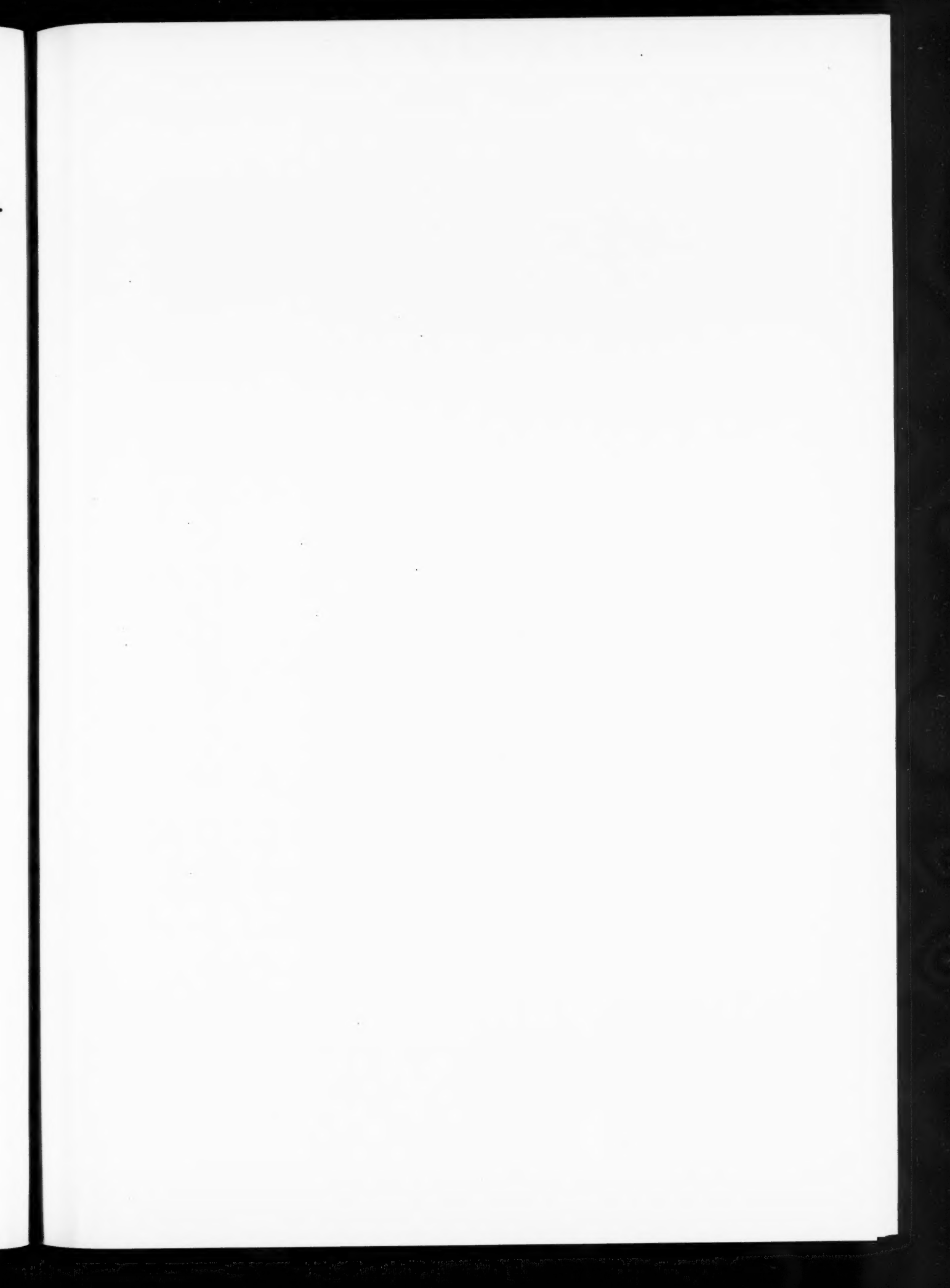
NEW YORK ADVERTISING OFFICE
ONE EAST FORTY-SECOND STREET

PUBLISHED MONTHLY BY THE
INLAND PRINTER COMPANY
350 SOUTH WELLS STREET
CHICAGO, ILLINOIS
U. S. A.

ADDRESS COMMUNICATIONS TO
THE INLAND PRINTER COMPANY

Terms: United States, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00 a year; single copies, 50 cents

Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1930, by The Inland Printer Company





Unusual Method Brings Unusual Result

The copy for this illustration was a picture framed in silver purchased from a local jeweler by Patterson Shugg, Proprietary Limited, photoengravers, Melbourne, Australia, in whose modern plant the plates were made. The picture itself was painted in oils on the back of the cover glass, that is, all of it except the sky and water, which were made up of wings of butterflies from South Africa. These were pasted behind the glass after the painting was made. Five colors—yellow, red, light blue, dark blue, and black—following the progressive proofs shipped with the plates from across the Pacific, have been used in this reproduction, printed by the James T. Igoe Company, of Chicago

THE INLAND PRINTER

JULY, 1930

The
Leading Business & Technical
Journal of the World in the Printing and
Allied Industries

VOL. 85; NO. 4

Creative Printing Prospers Through Vision, Vigor, and Versatility

By ALBERT BASTIEN

ABUNDANT opportunity beckons to the wideawake printer. Today as never before a fertile field awaits cultivation, with promise of a rich harvest. Vision to guide action, vigor to prosecute the plan, and versatility in applying all possibilities of the resources at hand—these are the planks in the platform of success.

Only just the fringe of direct-mail advertising has been touched at present. Numerous advertisers who have made proper use of this medium have achieved such outstanding success by it that fresh adherents to such a logical method of publicity are gained every day. In the near future the printer is surely coming into his own.

Nothing worth winning was ever gained by sitting down and waiting for the breaks. You've got to go out and meet business. The old saw about a path being beaten to the door of the better man is somewhat to be discounted these days. Blaze the trail to prosperity with creative service!

Do not try to sell "printing"; sell "salesmanship" instead. After all, that is the function of every sheet of advertising matter produced. Assess the sales value of any projected literature. Will it do its job—will it sell the goods? That is the acid test that will eventually be applied to your efforts. Perhaps analysis will not be of a tangible nature, but you will find if your work is good—if it does its job of selling—the customer's orders will come to you.

Get a clear lineup on just where you stand before you tackle the problem of getting new business by creative service. You'll have to forget a lot of the old stuff and start afresh. Take type, for example. It means a whole lot to the printer. But what does the advertiser

it is a common commodity that is available to all and sundry. But an idea is *yours*. In the development of that idea resources will be—must be—fashioned in such a way as to serve the purpose.

Successful creative work brings one tremendous advantage. Naturally, and surely, it carries specification authority. The printer-designer decides all the reproduction details, and so ultimately the material question looks after itself to the satisfaction of all who may be concerned.

Obviously, when a customer has evolved an idea himself he is not inclined to tolerate any departure from the course he has mapped out to fit in with a printer's resources. He just scouts around until he finds someone who has the requisite material. But let the printer become the introducer of the idea and

the position changes completely. Naturally the person responsible is credited with knowledge of the best means of production. It is up to him to line up resources in the most profitable manner.

The creative printer is on a footing different from that of the bell-pusher. He's got something that the advertiser wants, and that only he can give. On the other hand, everybody can offer *print* because it is merely and entirely a mechanical product.

Apart from cash values, consider the prestige value of the creative man's position. Not for him the notice that warns salesmen off except during certain hours. Not for him second-fiddle

Printers not yet "sold" on the idea of doing creative printing, and those who approve the plan but feel the need of guidance in such a move, will welcome this series of articles on the practical phases of creative work in the printshop. Alfred Bastien is an executive of the C. & E. Layton Organization, of London, England, and he is widely quoted by British publications as a recognized authority on direct mail advertising. Readers will profit by studying and applying the practical methods which will be presented in this series of articles.

think about it? The man that I have in mind, the man who will say aye or nay to the big contract bid, simply doesn't care a jot about it.

True, good type and suitable typography are an essential—but only one essential. There are others. Paper, color schemes, "hot" folds, stunt processes—yes, all essentials; all taken for granted. But not a business *puller* among them.

What, then, is the bait that will win orders? Ideas! That is all the advertiser wants. Sell an idea that will bring business to the advertiser, and printing follows as surely as night follows day.

Material is obviously but a background to the transaction. Furthermore,



Fig. 1.—A layout composed of a photo-print pasted down with lettering in pencil. A pencil rough always gives a soft and pleasing effect in contrast to lettering executed in ink. It is usually, also, accomplished in less time

interviews. No! Right into the private office. Welcome at all times—that is, if his ideas are right!

A half-boiled idea will do a tremendous amount of harm. There is usually no second chance once you have wasted a man's time over some wild scheme that is obviously impracticable on sane consideration.

An idea has never yet lost its merit by reposing on the desk for a day or two. The wonders of the night before often seem dull fare in the light of the ensuing day. When enthusiasm drives, then is critical analysis more than ordinarily imperative. Look at the matter all ways, through, over, and around. Is there any snag, any weak point? Is production well covered by the price of the advertised article? What about distribution? Will there be any followup to the idea, or is the customer being asked to place a lot

of money on a throw that may not prove a winner? Then where are you? He has spent all his money—no further business for the printer. He's had no results worth considering—no more business when he gets more money. So you are bound to prove loser both ways.

It is best to start in a small way. The drop is not so far, and the climb is more spectacular. The ideas that shoot up like a rocket are apt to come down like a stick. Many, in fact, do just that.

In selling this creative work practically the first principle is to go where the money is! When the large concerns are doing pretty well they are in the mood to bid for even better business. There is but little use in linking up with a dull industry. Printers are not doctors of trade, although they could be if industry knew better how to use their services. It seems only

logical to expect that when business is poor a tonic should be administered. But my experience is that at the first sign of slackness frantic appropriation slashes are always made—starting with the advertising appropriation.

Take one of the big radio corporations—this is the kind of work that is worth getting hold of. Runs of a million are frequent in requirements for radio publicity, and a high standard of production is usually demanded. Hence the value of developing good will with concerns in this industry.

First of all, consider the average method of distribution of radio publicity. Counter distribution and door-to-door delivery by dealers seem to be the most popular means of reaching the public, in which case folders may well be used. There is a dual object in this. Since postage does not figure into the scheme it becomes practicable to use a set or series of pieces. Therefore each piece need be of very modest dimensions. Instead of one booklet, which may cost a lot to produce and perhaps never be read, six separate shots are used. Each shot endeavors to plant one germ of thought in the recipient's mind. If he has thrown away five unread, the sixth may leave a message with him. If he then becomes interested he can easily obtain any information needed.

Likely enough the series of six folders would cost more than a booklet. It is, however, only necessary to consider the vastly increased potential power in order to provide a sales argument that will have a strong appeal to the astute advertising manager.

It is perfectly useless to sit down and say, "Now what can I think of for radio?" Ideas do not sprout mechanically, already labeled for application. The better plan, and one that will stand you

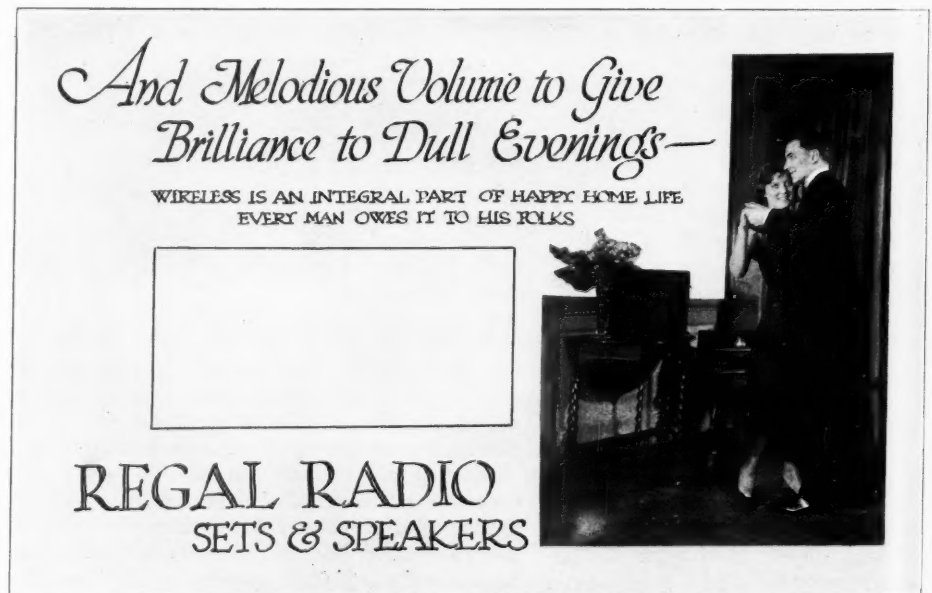


Fig. 2.—Layout complete with photo pasted down. This wording has been done in India ink with a lettering pen. It will be seen that the general effect is more harsh than that of the pencil sketch (see Fig. 1)

in good stead at all times, is to select an ordinary subject, offering some chance of a linkup, and build the idea around that. Avoid "cleverness." The average man is not clever. Usually cleverness resolves itself into cheapness.

Choose simple subjects and present them vigorously. Get life into the picture. Almost any advertising proposition can be enormously strengthened through the introduction of a figure into the presentation. Immediately hundreds of different aspects present themselves. Copy treatment is simplified tenfold.

Always use photographs if possible. Apart from realism—which in itself is of highest importance—there is nothing in a photograph to go wrong, with ordinary care; whereas if a sketch is made there is no guarantee that any part will be a perfectly accurate rendering. This means worry for the designer and doubt for the customer. Photography has won a degree of trust which makes things smoother all around.

Having obtained an attractive photo, tie this up with the subject, either directly or otherwise. Of course, if it is possible to introduce the staple product into the picture as shown by Fig. 3, the proposition is crystal clear.

In designing the front page of a folder make the entire layout present one well knit whole. Avoid patches; there is usually some means of linking every unit together so that the eye unconsciously accepts guidance.

There are two ways of linking units. The obvious way is to use overlapping and superimposition as shown by Fig. 3. A more subtle means is to link by grouping. That is to say, the lettering is so disposed in juxtaposition to the other unit or units that its relationship is immediately obvious. Study the natural fusion of the illustration and caption as found in Fig. 1.

The tall capital "S" is obviously a foil to the deep illustration. Note how well the wording fits the space. It does so because this proposition has been attacked in a logical manner. *The caption is written to fit the picture.* My practice is to paste down an illustration in the most effective position and then try out various forms of caption until the maximum effect is obtained.

Successful advertising depends upon this function of being able to coördinate the appeal to the mind with simultaneous appeal to the eye. Thought is thus picturized and firmly impressed. It is certainly useless to try to make a composition of words which have no affinity to illustration. Everything is strained.

Rhythm and realism are essential if a thought is to be caught in a glance, as it should, of course, be.

The front page of our folder is thus accounted for. Now the inside must receive careful attention to give adequate support and continuity to the tenor of the cover. Figure 2 shows a pleasing form of arrangement based on the use of another photograph. And practically any scene showing the people indoors would give a suitable lead for copy. This folder is intended to have an ordinary fly fold showing details of models on back page.

Figure 3 further illustrates how easy it is to develop an argument from a photograph. In this case we are advertising portable radio sets. Logically enough, a woman is shown carrying one. There is a calculated reason for every line on this cover. The title and decorative band are specially placed to assist the action of the photo.

Logical continuity is given to the idea by the treatment of the inside, shown in Fig. 4. Some difficulty would be encountered in arranging the fold on this shot. It would probably be advisable to turn down the top inside and insert an interpolatory heading or a quotation. Again the back of this folder would be utilized for descriptions of models and prices.

It pays to present ideas properly. A few dollars spent on photography is a good investment in two ways. In the first place, the appearance is faultless from the viewpoint of either accuracy or art. Then, too, the photoprint can be pasted down on the layout, thereby saving an artist's time and avoiding queries as to ultimate treatment.

Whether layouts are finished in ink or pencil is a matter for the artist. My notes beneath the various illustrations may be illuminative in this respect. What I would say is this: Do not let sketches show a labored effect. Amateurish, nervous draftsmanship would knock the finest idea stone cold. (I hasten to agree that the lettering on my four examples is poor; but these serve only to illustrate general arrangement.)

Whenever possible have layouts done on a good grade of material. A good thick cartridge, or better still a piece of crisp hand-made paper, will give atmosphere to the idea.

When the layout is complete have it tipped onto a large size piece of white

antique board. Upon this should be inscribed your signatory detail. Cover this board with a sheet of transparent paper, and have a large wallet-shaped envelope made of stout antique or hand-



Fig.3.—A photo-print has been cut out and pasted down. The decorative border is cut from a printed pull, while the rules and lettering are done in pencil; the effect being most colorful and attractive

made paper to accommodate this. Window-dressing pays—and the up-to-date, alert printer must not forget that the layout is his shop window.

Do not plaster the layout with mechanical details. Anything you consider may help you with your customer can be specified on the board.¹ Certainly the client will not be interested in type sizes and other detailed instructions. If the job goes through there will be time enough to add these; if it does not—well, they will not be wanted.

Don't be type-bound. No one has a better appreciation of the multiplex uses of type than the writer, but that very appreciation of type utility runs

¹Such an atmosphere has been created around type nowadays that some advertising managers have developed a most irrational complex for some special face. It is up to the introducer to follow up his knowledge in this direction by stating that such and such a face will be used in production of the work.

in harness with recognition of the limitations of the type. You wrong yourself and you wrong the typefounder when type is forced into doing the work that should be accomplished by specially drawn lettering.

If the scheme can be interpreted in type so much the better. There is certainly a remarkable range of type faces available nowadays; and harmony with practically any thought or picturization is easily established.

Make your type treatments vigorous. Nothing is more irritating to advertisers than to have their work expressed in effeminate, spidery faces that seem to have been designed to stimulate the optical industry. Of course there are occasions when the use of less masculine faces is imperative, but it is my experience that virility is most acceptable to the average advertiser, whatever his line may be.

I can best illustrate the point about type fetters by mentioning my own experience of some years ago as an assistant advertising manager in one of England's largest industrial firms. "Bastien," my chief would say, "start in on a trade folder for the Spring Campaign, and make sure that Soandso (our printers) don't put up a *printer's* job on us."

That did not mean that the order was to be overloaded with artwork. What was required was a job that would have dynamic value—something to get dealers to act. I remember we had a mutual passion for the great exclamation marks that ran right down one side of a column. Also huge stars, tinted arrows, thick underlines in color, etc. We used to make the dealers act, anyway; and any advertiser knows what that means!

The printer who hopes to gain confidence with the advertisers must have imagination. If he is not sufficiently versatile to start the production of printed sales matter he should employ a designer capable of evolving ideas free from the "printing" viewpoint.

The ideal person for this job is one who knows something about actual selling; someone who realizes the barriers which have to be broken down before sales are made. Occasionally such a man may be recruited from the printing trade. More often he will be a traveler, journalist, printer, and writer who has at last come to ground in the one calling for which his roving has fitted him.

In my own case, work as a compositor on a country paper, reporter with that paper, writer and lecturer, army ranker, advertisement layout man, and copywriter has been of enormous advantage in my advertising work. Different atmospheres have helped me to acquire a clear vision. I have been able to shed the restricted viewpoint that sole devotion to any of these fields of effort would have unfailingly given me.

A close friend of mine, a man well known as a practical publicist and a writer of inspiring works on printed salesmanship, has had a most varied career. Shop assistant, farmer's boy, civil servant, naval rating, artist, copywriter—all his previous efforts have equipped him with the power of mental detachment so vital to a successful advertising worker.

Francis Engleman, Another Credit to Our Industry

Our item "A Credit to the Printing Business" in the January issue, regarding the courage displayed by John De Vos in operating his Grand Rapids printshop from a wheelchair, has called forth another interesting bit of information. Frank D. Gimbel, Cleveland printer, brings to our attention the case of Francis Engleman, operator on the Lorain (Ohio) Journal, as another example to the printing industry of such dogged determination, despite physical infirmities, to continue in the business.

Mr. Engleman is paralyzed in both arms and legs, and has practically no control of them. His automobile is rigged with special devices which enable him to drive, and each morning Mrs. Engleman carries him to the car for his ten-mile drive to the Journal plant. When he arrives at the plant some of the men carry him to his chair before a Model C intertype specially equipped for his use. Francis Engleman isn't just a one-finger operator, and fellow-operators say that he is a good workman. As this operator is unable to move from his chair, the apprentice empties his stick, and he does no other work.

All credit to Francis Engleman for his unconquerable perseverance in the face of such tremendous obstacles. And credit also to David Gibson, publisher of the Journal, for his assistance in making possible all the arrangements under which this operator is doing his daily work.

What else is so strong a home-tie?

REGAL Radio has history behind it and much more work in a proper back ground.

REGAL RADIO

SETS & SPEAKERS

Fig. 4.—Again the softness of pencil work is shown, providing a close harmony with the general subject. Note how the name display at the foot is treated with a style of lettering that is eminently suitable to the wording

Allowances on Second-Hand Machinery Are One Cause of Your Troubles

By CHARLES J. POWERS

THE EARNEST and honest effort which is being exerted all over the country in an endeavor to stabilize the sale and terms of printing machinery might of course be dismissed with two very curt remarks: that it is not half as serious a problem as many other matters pertaining to the industry, and that we ought to clean up our own back yard before we start on someone else. But it warrants more consideration. Although the question does not seem to me to be of extreme importance, it is not a new one, and it has been managed fairly successfully for some time in my locality.

Being asked by a secretary of a master printers' association to enlist the support of the printers of the eastern city in which I live in endeavoring to remedy what seems to be a variation in the terms of selling printing machinery, I obtained from the leading machinery and supply houses copies of their contracts and talked with representatives and district managers of some of these houses concerning this matter. I can find very little fault with their honest desires to handle the situation in a manner satisfactory to the trade in general, and so I must say here that if this whole effort is aimed at a few outlaws I know of no way to find a real solution.

But I did discover that the problem seems to revolve around the question of allowances for old machinery, and until this is remedied by ourselves I fail to see where there is any problem that demands our attention above a dozen others that are so much more important. As long as we force an unfair price for our old machinery from the supply houses, it looks as though we are playing entirely into the game we denounce.

For example, one printer has an old press he wishes to turn in. His first thought is to find out what the allowance will be. Never mind where it is going; never mind if the man up the street is going to buy it at one-tenth the cost of the machine with which he is replacing it! The big question is, How much can he get for it?

The result is that the machinery man must make an arrangement that looks

This article offers another slant on the problem of machinery sale terms. The author points out, with considerable justification, that the entire problem has largely developed through the demands of many printers for unreasonably high trade-in allowances on used equipment. Whether the solution he advocates will be generally approved remains to be seen. The idea of associations becoming dealers in used machinery may not be welcomed by private concerns in that business. But this article has genuine value because it should stimulate thought, without which no problem can be solved. What is your opinion? Have you a solution to offer? Let us have it!

good, and it is very evident that a loss on this used equipment must be tacked on somewhere, as the country is flooded with second-hand machinery that is difficult to dispose of. It also provides a wonderful opportunity for fluctuating terms, as, although machinery salesmen are not allowed, among the best houses, to offer to take a machine as part payment, they are privileged to sell it and then have the contract signed on apparently decent terms.

The juggling of this used machinery is to me the key to the whole situation. With that in mind the printers' organization I am connected with decided to handle, whenever possible, the sale of used machinery, so that we are all not only starting on the same basis to buy, but we have a perfect right to go to the supply houses with a "clean shirt."

The method is so simple that it seems almost childish to record it. Our organization's house-organ advertises whatever we have for sale or need; we solicit possible purchasers whose needs we are personally acquainted with among our membership, and we occasionally print

and send out a postal card to printers in our territory, letting them know what we have for sale. Although we do not handle all the used machinery sales, in the last few months, in our small community, among legitimate printers, we have sold four presses, one folding machine, two wire-stitching machines, one power punch, one power round-cornering machine, and some type. The type was sold in the larger sizes to a poster house and in the small sizes to a trade plant, which will dispose of that at a higher rate than could be secured by the printer in exchange for metal.

The advantages of disposing of used machinery among your own friends are these: It is placed in the hands of reliable competitors; everyone is put on the same basis when buying new equipment; the condition of the machine is properly guaranteed.

I have often heard printers remark that they have no fear of competitors who must pay the same price for their equipment as they do, regardless of the terms. This is verified by the lack of difference in the operating-hour cost of a press sold on long or short terms, it being a financial, not a cost, problem, which swings us again to my contention that the fault lies in the selling of used equipment for a very low price to a poor competitor, and not in the time it takes to pay for new equipment.

If an association secretary is in close touch with the printers of his community it is not difficult to discover what their needs and replacements are, and he should be in a position to advise them as to the best and most profitable equipment and to dispose of the used machinery they have whenever possible. I have also found that where there is a question of allowances and sales we have been able to call the machinery manufacturer's representative into our office to get a better understanding, with the result that it is not a serious problem.

Although I have never called a supply-house salesman by his first name, I do feel that damning the supplyman is rather poor business. Some printers do not stop to consider that the supplyman is not running a charitable institution,

and that if we impose unusual demands for allowances for our old junk, ask him to take out an associate membership at whatever fee we arrange, without giving him five cents' worth of return, and call on him for everything that calls for a charitable dollar, we cannot expect to go to him on the assumption that he will take all this loss as a friend one day and as an enemy the next.

I am speaking entirely of legitimate supply houses and machinery manufacturers, which are in the large majority,



GEORGE W. JONES

Internationally known and universally beloved printer who was toasted and dined on his birthday, May 21, by notable of the craft in London. Many Americans participated by cable

so again, if all this agitation is aimed at the few outlaws then it is hardly worth the time and effort it is taking. We are too apt to substitute a little hell-raising to straighten out our problems in place of a little more effort in handling them ourselves. I have known of several instances where good printers have taken smaller allowances on condition that the old machine be broken up, and, although this practice may not be universally adopted, owing to the fact that there is always plenty of used machinery to be shipped into a community on a few hours' notice, it is worth a trial.

I do think that every master printers' organization should have a buying and selling department for used machinery, which will put equipment in the proper hands and eliminate a lot of unhealthy demands by their members, as it seems to me not a question of printing-machinery terms but of used-machinery allowances. But why not handle it yourselves? Then you can honestly go to the supply man, even with a club in each hand, and he will greet you as a long-lost friend, for you have taken the worst curse out of his business.

George W. Jones, Dean of British Printers, Honored on Seventieth Birthday

By STEPHEN H. HORGAN

GEORGE W. JONES, England's great master printer, reached his seventieth birthday during May and the London Master Printers' Association celebrated the occasion by honoring Mr. Jones in a most fitting manner. Besides the loving cup he was presented with and the hearty tributes paid him by the speakers, the notable feature of the evening was the reading of a great number of cablegrams and letters received from other countries. The king of Belgium wired that he "desired to express to you the high esteem in which he holds your capacity as craftsman and artist of printing."

What surprised the diners most and apparently brought the most joy to Mr. Jones was the great number of cablegrams and letters from the United States, brief excerpts from some of which follow:

The greeting of Henry Lewis Bullen, of the American Type Founders Company, was in part as follows: "I am with you and your honored guest in spirit on the occasion of the celebration of his seventieth birthday. Among all British printers Mr. Jones has been most in touch with matters typographical in America. He is the best known among us. We recognize in him a master and a teacher, ever alert to maintain and to advance every movement to improve the reputation of printing. We are installing in our typographic library twenty-four stained glass windows in honor of eminent printers. We begin the English group with Caxton, we also honor your William Morris, and with Gutenberg, Schoeffer, the Estiennes, and the Elzevirs we have dedicated a window to George W. Jones, who prints under the mark of the Dolphin that graces the imprints of Aldo, Paolo, and Aldo Manutius of Venice. This is the greatest honor we can award to the man you are honoring tonight. May he long be spared to practice his art."

Harry L. Gage, of the Mergenthaler Linotype Company, cabled this message: "During Mr. Jones' visit to America he made a host of friends among the professional organizations which he addressed. He also made a widespread impression not alone among printers and publishers but among lovers and collectors of books with the beautiful type faces which have been designed under his direction."

Public Printer George H. Carter: "We honor and congratulate the international dean of printers on his seventieth anniversary for his many distinguished accomplishments."

John J. Deviny, secretary, United Typothetae of America, Washington: "Officers and members of the United Typothetae of America want you to know of our deep gratitude for the contribution which you have made and are making for the advancement of all interests that relate to the graphic arts."

Edward T. Miller, president, Society of Typographic Arts, Chicago: "Heartiest greet-

ings and most cordial good wishes to Mr. George W. Jones. This society is proud indeed to number Mr. Jones as one of its highly distinguished friends."

Dr. John Henry Nash, San Francisco: "My homage to a Prince of Printers and a Lord of Friendship. May the years to come crown the seventy used so well and dower you with enrichments of happiness and achievement."

Frederic and Bertha Goudy, of Marlboro, New York: "To a cherished friend: we recognize and appreciate his great contribution to the art of printing and in honoring him the master printers honor themselves as well."

Edmund G. Gress, New York City: "I drink with water, maybe, but sincerely and affectionately to the seventieth birthday of big-hearted, human, friendly George W. Jones, one of the finest men I know and as fine a printer as he is a man."

C. H. Griffith, Mergenthaler Linotype Company: "Jones is one of the greatest craftsmen of all time and his work will live forever."

Among the many other cablegrams were those from: T. M. Cleland, New York City; George O. Cromwell, Ludlow Typograph Company, Chicago; Will Dwiggins, Boston; Thomas N. Fairbanks, New York City; John R. Rogers, Brooklyn; Frank J. Smith, Rochester; Lester Douglas, Washington; I. Van Dillen, New York City; Frank T. Denman, New York City; George F. Trenholm, Boston; George Nelson, New York City; William Pfaff, New Orleans; Melvin Loos, New York City; John Fass and Roland Wood, Harbor Press, New York City; Fred C. Grumman, Brooklyn; George K. Hebb, Detroit; William Edwin Rudge, New York City; Norman Dodge, Brooklyn; Edwin and Robert Grabhorn, San Francisco; John Clyde Oswald, New York City; William Reydel, American Institute of Graphic Arts, New York City.



Cover of handsome menu and program distributed at Jones birthday dinner. It was printed in black—with deep, dull red, also light olive, in initial block—on vellum stock

Wise Printers Avoid Trouble by Consulting the Customer on All Excess Charges

By S. K. HARGIS

A PRINTING salesman gets a contract from a new and important customer, say for 50,000 four-page folders in color. Estimates are carefully made, the result is approved by customer's contact man, and the requisition comes through in a short time. The contract is reasonably specific, and there are dummies and specifications covering the paper stock, color printing, and folding. In due time the proofs are delivered.

The vice-president and a few other people appear on the scene at this stage, and they have a lot of new and better (?) ideas. They pour them into the ears of the man who buys their printing, and the print shop is told, on these instructions coming from above, that certain revisions must be made.

In the first place, there will be new copy; a heavier stock will be required, and the vice-president wants another color added to the cover. Not always, but very often, nothing is said on either side about the disturbance thus caused in the original cost estimates. "Give the customer what he wants" is the slogan of the jobshop, and the salesman proceeds to do just that—letting the adjustment take care of itself later.

But trouble looms ahead! When the loud squawk is heard upon delivery of the statement for the job, the printing salesman knows that he has another "case" on hand. How shall the jobshop handle situations like this, or, rather, how shall such situations be avoided?

This matter has gotten less attention from job printers than it deserves. In the mad rush to give the customer just what he wants and settle the crop of difficulties that sometimes follow, after all the smoke has blown away, nobody thinks of going to the customer along such lines as the following:

"Mr. Customer, we understand just what the changes are that you want to make and we will be glad to follow your instructions fully and to the letter. But—you must realize that these changes practically give us a new job to do. Our estimates were based upon certain original specifications. Now you hand us another set. We will, therefore, have to revise our cost estimates, and

that is being done now. In the meantime, we have not stopped work on your job; it is in type already. But we merely wish to give you constant control of your costs on the work we do for you."

It has always been a hard job for this writer to make clear the difference, in the mind of the customer, between a job as originally specified and the same job after the specifications have been switched all around. The customer just can't see that "these little changes" have any effect whatsoever on the cost. A folder is a folder; and that original estimate, that first-quoted cost, sticks in his mind through thick and thin. Even when you plainly say that the job will cost more, he still goes ahead with the original figure "in his mind."

Advertise

By GRENVILLE KLEISER

Is the business outlook bad?

Advertise.

Think the money market mad?

Advertise.

Grumbling never pays the rent,

Worry does not yield a cent,

If on profits you are bent,

Advertise.

"Good times" is a state of mind,

Advertise.

Faith pays dividends, you'll find,

Advertise.

Rise above depression's mist.

Delete dull days from your list,

Be a business optimist,

Advertise.

If you have something to sell,

Advertise.

Say it often, say it well,

Advertise.

Advertise your wares to-day,

Advertise the modern way,

Advertise—make it pay—

ADVERTISE!

This poem is the contribution of this well known writer, through the *Advertising Club News*, of New York City, to the 1930 Advertising Federation of America convention

It seldom pays, judging from my experience, to tell a customer that a job is going to cost more unless you at the same time tell him *why*. Besides, it is poor psychology. The matter might well be handled something like this:

"Mr. Customer, that folder we are getting out for you is going to run eighteen cents each instead of twelve cents; and I'll show you why. First, you have selected another and also heavier kind of stock. Next, your original copy has been practically scrapped, and this almost doubles our composition cost. You have added a color which will mean so many pounds of a blue ink that runs so many cents more on the pound than your yellow and black. You have asked us to bind in a mailing card, and the labor item on this stands us about a half-cent a copy. I merely wish to make clear what you are getting for your money; we are glad to give you anything you want, but the revisions also revise the estimates. We are going right ahead with the job, however."

The trouble is that printing costs, in the mind of the average buyer of printing, are something intangible. You will quote ten cents apiece upon a certain folder or broadside, and the prospect rises up in his swivel chair and comes across with something like this:

"Why, Jones & Company only paid seven cents for this piece!"

"But," you respond, "see the difference between them. You require a gilt scroll on your cover; they have none. That paper stock is several cents less on the pound than the one you have selected." And so on.

Of course the experienced buyers of printing in quantity know these things. It is the amateur—the business executive with many other responsibilities, who steps into a printing situation over the heads of advertising managers and such—who squawks the loudest at the price increases merely because he does not know enough about printing costs and how they are established to realize differences. To him a folder is a folder, and, like eggs, they ought to cost just about the same. The peril to a printing business in situations like this one lies almost entirely in the fact that the

inexperienced buyer of printing is left with a "bad taste in his mouth"; he feels he has been imposed upon merely because he hasn't the facts.

People are guided in their thinking largely by impressions. If I, unfairly, get a mere impression that your job-shop is sticking me, it will take a whole lot to kill that impression; and therefore the job house should make every effort to meet such situations before they develop to the invoice stage. It is much easier to sell a customer on an increase in estimates than it is to sell him on the same situation when the time comes to bill. In the first instance, you are giving him an opportunity to control his expenditure; in the second, he has no recourse and no control.

It is a great mistake to handle these situations by mail. A letter setting forth that the cost of a given job will be \$490 instead of \$310 is cold, and it cannot defend its statements nor explain its reasons. The customer is thus permitted to think the worst and to bottle up his mistaken anger to the injury of future business; and he usually does so.

On the other hand, the personal contact, made by a tactful salesman, will make possible a fair defense of the cost increase and give the facts which justify heavier charges. These situations enter into any line of business where service and labor are the chief items of expense as against the sale of material things that reflect their varying values in weight, number, or bulk. Take composition work, for example. Hand an inexperienced buyer of printing two pieces of composition, widely differing in the amount of time spent on them, and he probably couldn't tell you the difference. He simply doesn't know.

Very often our salesmen think that they don't want to upset or disturb a customer with the news that, due to his changes of mind or the changes of mind of his superior, the job is going to cost 20 per cent more than the original estimates provided for. They proceed upon the idea that Mr. Soandso wants a good job, and won't mind if the cost runs a little over. Wait till he gets delivery and then spring the added costs on him! He'll be so delighted with his job that he won't look at the greater cost. Won't he? He certainly will. They all do. It seems to be an accepted policy among the most progressive printing houses always to keep the customer posted on increased costs on a given job as they arise in the shop. This can even be done by phone if it is a minor item. It goes a long way to keep the customer satisfied

and to show him that you are always keeping the costs within his own control. Otherwise, as one customer said not long ago, "You certainly were free with my money!"

Added costs on job printing can be made "painless" only if they are not

permitted to develop a "situation." By that I mean that the constant checking with the customer, by personal contact, as to all changes in specifications and their cost, is a valuable investment in both time and energy. It is one that will prevent trouble and pay dividends.

Typographic Scoreboard

July, 1930

Subject: June 7 issue of *Vogue*

Half- and Full-Page Advertisements

Type Faces Employed	Style of Layout
Futura (M**) 15	Conventional 75
Regular, 11; Light, 4	Moderately modernistic..... 10
Bodoni 14	Pronouncedly modernistic.... 6
Bold (M), 4; Regular (M), 7;	
Book (T*), 3	General Effect (all-inclusive)
Caslon Old Style (T) 13	Conventional 37
Garamond (T) 12	Moderately modernistic..... 45
Light, 10; Bold, 2	Pronouncedly modernistic.... 9
Kabel (M) 6	With respect to the type faces
Regular, 2; Light, 4	used, practically no change is indicated by this analysis and that of
Kennerley (T) 5	<i>Vogue's</i> March issue, which, by the way, disclosed a decidedly reduced
Nicolas Cochin (M) 5	use of the Bodonis. Here, as before,
Eve (M) 4	one sans serif face, Futura, leads
Regular, 2; Heavy, 2	all the Bodonis by one advertisement.
Bernhard Roman (M) 3	Garamond and Caslon were
Scotch Roman (T) 2	used respectively for 18 and 15 of
Franklin Gothic (M) 2	111 advertisements in the March
Cloister Old Style (T) 1	15 issue and for 12 and 13 of the 86
Metropolis (M) 1	here covered, which means a drop
Monotype Cochin (M) 1	of 2 per cent for Garamond and a
Bernhard Cursive (M) 1	gain of that amount for Caslon.
Lutetia (T) 1	Possibly the most interesting difference
*T—traditional; **M—modernistic	between this analysis and
Ads set in traditional types... 37	previous one is disclosed by comparing
Ads set in modernistic types... 49	the tables, "Style of Layout," "Illustrations," and "General Effect."
Of the 37 advertisements credited to traditional type faces the display of 3 was set in faces considered as modernistic. Inversely, the display of one advertisement credited to modern type was in a traditional face of type.	In the former the figures in the three tables were much more nearly in accord than in this case.
NOTE: In addition five advertisements, of which three would be rated modernistic, were hand-lettered.	Here, while a smaller number of advertisements are credited with "modernistic" illustrations and features of layout a relatively larger number are so classified under the head of "General Effect." This is accounted for in various ways. For instance, a moderately modern illustration may be overshadowed by a type of traditional form and conventional layout or in another case dominate them. The association of features has a marked influence on the all-inclusive tabulation, and its effect varies widely.
Weight of Type	
Ads set in light-face..... 50	
Ads set in bold-face..... 36	
(Five hand-lettered advertisements not considered here)	
Illustrations	
Conventional 57	
Moderately modernistic..... 17	
Pronouncedly modernistic... 16	
(There was no illustration in one advertisement)	

Our Organization Has Solved All But One Angle of the Errand-Boy Problem

By EDWIN H. STUART

THE ERRAND-BOY problem is an important one to the typographer. The turnover is heavy in our own department of fleet-footed Mercuries. While many employees have been with us from five to nine years, the errand boy cometh and stayeth but a short while and, like the Arab, folds his tent and silently fades away.

There are many reasons for this errand-boy turnover. Errand boys are in the adolescent stage. They do not know what careers they wish to follow. Many of them accept errand-boy jobs as a stop-gap or because money is needed at home. Later they are seduced by a prospect of higher wages in some other field, and do not have the persistence to stick long enough to become apprentices.

About one in every hundred does stick to the job and is given an opportunity in our composing room or press-room. One of our crack compositors was an errand boy a few years ago. He was sober, serious, and attended strictly to business. In a little while he was filling lead and slug cases, unlocking forms, and learning the trade. We have four other former errand boys in various stages of apprenticeship.

Whenever the fond fathers or doting mothers approach our executives and ask that their boys be given a chance, we look them squarely in the eye and tell them we have only one system, and that it is fair to all. Let the young hopeful enrol in our staff of errand boys. If he is neat, clean, courteous, punctual,

and pays strict attention to business, he will quickly attract the attention of our superintendent and be listed as a possible candidate for better things.

As a rule, the boys have all the above-mentioned virtues when they start on the job, but somewhere between six weeks and three months they develop the following cute little tricks:

Throw type out of the window. Start impromptu boxing and wrestling bouts in the hallway. Develop sleeping sickness and take an hour to run a twenty-minute errand. Create for themselves a "hide-out" complex, which means that they do not sit on the mourner's bench and answer the call bells, but instead may be found in the middle room, back of the paper baler, in the stockroom, or elsewhere. Develop a terrific social complex which compels them to run errands in company with their fellow-Mercuries even if they do have to walk nine blocks out of the way to do it. We frequently explain to them that there are no lions, tigers, grizzly bears, boa constrictors, or other beasts or enemies of man that can make ordinary travel dangerous and call for a traveling companion. While Pittsburgh has a regular percentage of racketeers, bootleggers, rum-runners and high-jackers, there is small chance of one falling afoul of these gentry if he stays close to the beaten paths.

From the point of development of any one or all of the above mentioned vices, the errand boy commences to slip until some day he finds himself swiftly

but surely dropped from the payroll while another young hopeful takes his place. There seems to be no limit to the raw material. For some time we were alarmed about this factor. So many new errand boys were arriving on the scene that we wondered if Pittsburgh's million of population would contain a reservoir of virgin material sufficient for the purpose. Our superintendent calmed our fears, however, by showing us a card-index box of fifty applications.

The problem of securing an unlimited supply being solved, the next thing was to work out a system whereby the men in charge could keep track of the boys—when they left, how long they were gone, etc. For some time we used a blackboard with vertical and horizontal lines. The boy wrote in his name and destination, also set down the time of his departure and return.

But this method placed the accurate tabulation of the boy's time upon himself, so we evolved another method. We installed a time clock which automatically stamps the hours of departure and return, and use a little slip as shown herewith for the rest of the information. The instructions on the back of this slip (the one on the left) read as follows:

1. Before you leave the office, on every trip you make, enter the name of the client or the number of the client on your time slip and ring it in the clock—then put it on your hook.
2. If the order number appears on the outside of the envelope or package which you are delivering, be sure to place this order number on your time slip.

(Over)		(Over)	
IN OUT		BOY No. _____	
		REMARKS OR INFORMATION:— _____ _____ _____	
Order No.	Customer's No.	NAME OF CLIENTS	OFFICE COLUMN ✓ DISTRIBUTION
Write Plainly			

(Over)		(Over)	
IN OUT		BOY No. _____	
		When You Are IN The Plant HANG UP THIS SLIP	

Left.—This white slip is punched in and out as each boy makes his calls. The reverse side carries instructions quoted in the article.
Right.—This slip, printed on pink stock, is hung up on the dispatch board when the boy is in the office

3. When you are sent to a client's office to secure cuts, copy, or whatever you might receive, make out your slip showing the name or number of the client and the time you left.

4. When you return to the office with a package on which there is not an order number, take your time slip, ring yourself in, and give package and slip to telephone operator.

5. A daily recapitulation is kept of all time slips turned in to the telephone operator, and these readily credit or discredit the amount of time actually spent on trips by you as well as the amount of time spent in the plant.

6. Order numbers are very important, because they are used as a means of charging your time to the proper customer's jobs.

7. When you take more than one trip at a time show all the numbers and customers' names. The time will be divided by the clerk.

8. Ring in when you report for work—also when you leave.

9. Ring in and out from lunch.

The time clock and slips solved all problems except one. Errand boys are routed from the business office and from the superintendent's office because calls for messengers are taken at both places. The dispatch board with hooks upon which these slips are hung is located in the business office, alongside the clock. The mourner's bench, where the boys rest, is in the hallway next to the superintendent's office. This meant that if our telephone operator or any of our executives wanted to determine how many boys were available it was necessary to take a trip across the hall and "look-see." So our efficient office manager devised another method whereby a pink slip, also shown, indicates that the boy is in the building. For example, the dispatching board will show nine white slips, which mean that nine errand boys are out on the road somewhere, and three pink slips, which show that three boys are sitting on the mourner's bench. With the single exception of large turnover, the errand-boy problem has now been solved in our plant.

Revolutions a Minute of Printing Machinery

By W. F. SCHAPHORST

I have hit upon a handy kink for checking revolutions a minute by simply listening to the tick of my watch and at the same time watching the rotating member of the machine that is then being checked.

For example, my dictating machine is supposed to rotate at the rate of 100 r.p.m. I hold my watch to my ear and know that the wheel of the dictating machine should make one revolution every time the watch ticks three times.

Most watches tick 300 times a minute. Therefore by means of your watch you

can quite easily check anything in the printing plant that must rotate 300, 200, 100, 50, or 30 times a minute, or any other number of times divisible into 300. Try this and you will be forced to agree that it is easy.

For an odd number of r.p.m., not divisible into 300, a pendulum can be made quickly by tying a weight onto the end of a cord. Suspend the weight and experiment with the length of the cord until it is "just right," giving you as many oscillations a minute as there should be r.p.m. Then fasten the cord at that length. You now have a permanent gage for checking up the r.p.m. at any time you wish to do so.

You can check up on your presses in a few seconds, whereas by other methods that are commonly employed it usually takes much longer.

Wherein Printers Differ

If a shoe is only a shoe and nothing more, a toothpaste merely a toothpaste, an automobile a mere automobile, why do Florsheim and Colgate and Buick spend millions telling us otherwise?

They teach us to *differentiate*, to say *which shoe, which toothpaste, which automobile*; to choose *theirs*.

The printer has the same obligation (or opportunity). Every other printer's press has as many wheels as yours, his foot of floor space is as square as yours, his elevator goes up and down just as yours does. Now for the things wherein printers *differ*:

Brains, taste, service-instincts, talent, personnel, friendliness, activity, aggressiveness, 1930-ness, promotion-sense, and salesmanship.—"*Spinal Colyums*."

Four-Dollar Clock Cuts Gas Bill in Half

By EARLE W. WEAVER

THE PROBLEM of reducing the gas bill on our two linotype machines was solved in a simple and thorough way. We did not like the idea of keeping the gas going twenty-four hours a day in order to use it for eight hours; if the metal in the pots was to be melted when the operators arrived at eight in the morning the gas had to be lighted around six, and nobody wanted the job of coming in at this hour.

We rigged up a contrivance of our own which enabled us to shut off the gas at the end of the day, and to come in at eight the next morning and find everything ready for starting work. All that was required was a four-dollar mail-order furnace-damper-regulator alarm clock, with sufficient chain to reach the petcocks controlling the gas supply to each machine; and also a couple of ordinary gas pilots.

The clock was suspended from the ceiling by a hook, and a weight was attached in the center of a chain which ran in either direction from the clock to a pulley placed at a point directly over the petcock of the gaspipe serving one of the machines. These petcocks were lengthened about three inches by attaching a thin strip of brass to them so that more leverage would be given, and boring a hole in the end. The chains were then made of sufficient length so that a hook at each end would just engage the hole in the end of the elongated petcock when the gas was shut off. The clock was then set for six, with the weight attached to the "alarm," and at

that hour the dropping of the weight would cause sufficient pull on the chain attached at either end to the petcocks to turn the gas on full.

All that remained to be done was to provide a pilot light on each machine, which was done by drilling into the pipe supplying each machine just below the petcock and soldering one end of the pilot pipe there, bringing the other end under the metal pot. A reasonably large flame is maintained for safety, as too tiny a flame might be extinguished by the rush of gas when the clock goes off.

This device has been operating successfully in our shop for two years, and our only precaution is to make certain that the pilots are kept clean, removing them and cleaning them when the flame gets too low. One objection we have heard to the practice of letting the pots cool off every night is that there might be danger of getting a cracked pot as the result of applying sudden heat to a chilled surface; but as long as the shop is warm during winter nights we do not believe there is much danger from this direction. This stunt might be worked just as easily with electrically heated pots, following the same general idea.

I should have mentioned that the saving in gas is limited to eleven and a half hours a day. The clock cannot be set at five at night to go off at six the next morning, as it would of course "shoot the works" at the first six that came along; so we set the clock for the even hour just preceding the time at which we leave the shop.

Advertising Is Featured in the Discussions at the Milwaukee N.E.A. Convention

By JOHN L. MEYER

ARE the country editors of America attempting to lead a simple life in the increasingly complicated civilization of the day? Are they as mindful as they should be of the differences in tempo between the yesterdays and the todays?

These questions were asked and answered, yes and no, in many ways, in various forms and phrases at the 1930 annual convention of the National Editorial Association held in Milwaukee, and which closed official business with the election as president for 1930-31 of George B. Dolliver, the editor of the Battle Creek (Mich.) *Moon-Journal*, a daily newspaper, and also interested in several other Michigan newspapers, and a unanimous vote also for L. M. Nichols, of the Bristow (Okla.) *Record*, as its vice-president. The reelection by the board of directors of Executive Secretary H. C. Hotaling, Treasurer W. W. Aikens, and Field Director Herman Roe followed in the customary meeting of the board following the convention sessions.

J. L. Napier of the *Evening Kansan*, Newton, Kansas, and Clayton Rand, of the Gulfport (Miss.) *Guide*, are the new members of the board for three years. Director Justus Cramer, Orange (Cal.) *News*, was reelected for the same period. All the votes were unanimous.

How did the N. E. A., as the association is best known, answer the questions? With stirring resolutions it rededicated itself to service to the communities in which all the members operate; it also approved the progress made in auditing the circulations of "country" weeklies, and urged greater progress in this direction of business-like conduct for the small-town newspaper publisher.

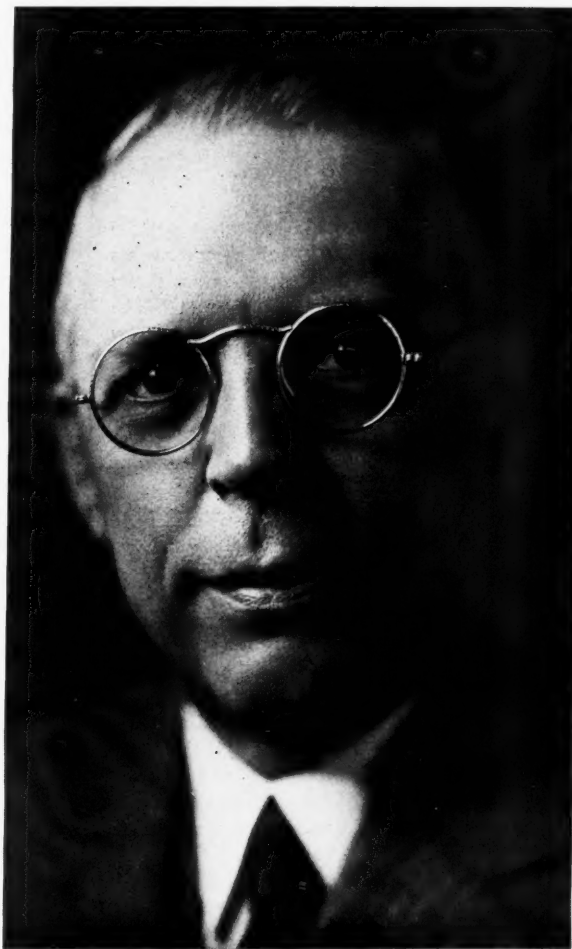
On this subject resolutions adopted pointed out how the audit project has been giving individual publishers new insight into their circulation problems which has meant in the aggregate a goodly sum of additional profitable business. As another result of the audit, it was stated, equalization of advertising rates has made marked strides, and

The resolutions further commended the work of the N. E. A. Advertising Commission both in presenting for the first time, in 1930, the country newspaper as a medium to the Advertising Federation of America, and also for having made tremendous progress in relations with agencies. The administration of President Hall and his associates was

given a hearty "Well done, thou good and faithful servant!" At one of the many entertainments given the association in Milwaukee and the state when the party was at a dinner with George W. Mead of Wisconsin Rapids, in Madison, on the day following the convention, Mr. Hall was presented with a beautiful watch.

The convention endorsed the resolutions of the Massachusetts Press Association demanding that advertising agencies no longer promote the use of free publicity in behalf of their clients. A rousing vote of thanks was given to Walter F. Dunlap of Milwaukee, and his committee members, for the fine entertainment in that city, and the vote mentioned the manufacturers, supplymen, and citizens of the city and state who had made the entertainment possible. A special vote of thanks went to the Wisconsin Press Association, to the Milwaukee Press Club, and to the other newspaper men and women who were active in the pre-convention work.

This 1930 convention of the N. E. A. was notable and outstanding among the many newspaper conventions held this year for discussing the problems of newspaper advertising with not one single "squawk" about the agencies and representatives, but rather with a self-realization of the failings of the newspapers themselves in their relations with agencies and representatives.



GEORGE B. DOLLIVER

President, National Editorial Association

He is editor of the Battle Creek (Mich.) *Moon-Journal*, and a co-publisher of other Michigan newspapers; Masonic grand master; humorist; soloist; former athlete. An outstanding N.E.A. president!

a greater stability in rate-making has been increasingly evidenced. Not the least of its value has been in the local advertising field, it was declared.

Furthermore, local newspaper advertising received at least as much consideration as national copy. This, too, made the convention comparatively unusual and outstanding.

The convention looked backward and it also looked forward, and it did so frankly and with a willingness to profit by experience. In this connection it is interesting to every association member to hear that its oldest member was especially recognized at the Madison entertainment feature with a gift by the host, George W. Mead, in memory of his ninety-second birthday and his forty-fifth year as a member of the N. E. A. The veteran is M. P. Rindlaub, Platteville, Wisconsin, who has missed very few of the conventions held by the national body, and was present throughout every session of the 1930 gathering, also the educational tour through the state and up to the "Soo" and back. He also participated in all the entertainment features. A snapshot of Mr. Rindlaub, made at the Cheyenne convention last year, appears in Mr. Caswell's department, on page 106 of this issue.

The job-printing aspects of country newspaper business were given a generous portion of the time in the Milwaukee convention, perhaps to a greater degree than has been the rule. T. G. McGrew, field secretary of the United Typothetae of America, discussing "Job Printing and Its Relation to Country Newspaper Offices," brought out that while the average country publisher readily knows whether or not he is making a profit on his business as a whole, a deplorably large number do not yet find out when and if they are losing or profiting on each and every individual job, including the newspaper itself as a printing job.

"Estimating is done by untrained employes in too many cases," he declared. The uncertainties of the next few years in the business, due to the rapidly developing new processes, the equipments, and so on, as well as rapidly changing public and general demands, make it imperative that the country publisher "get on his toes" in the matter of estimating, cost-finding, and cost-keeping.

The Roe-Moore survey of the country newspaper business (second year), as briefly detailed to the convention, went into the job-department angle for the first time. Examples of nation-wide average job prices in country offices for letterheads brought out a "mean" of \$6.50 a thousand, and \$4.29 for additional thousands in the same run. Win-

dow-card prices were shown as \$5.91 and \$3.72 respectively, and handbills \$4.69 and \$2.57.

Hourly rates in the United States were shown as follows, based on the survey figures: Machine composition, \$2.06; hand, \$1.68; cylinder, \$2.18; job press, \$1.49; stock cutting, \$1.24; bindery "A," folding machine, \$1.43; bindery "B," stitching, perforating and punching, \$1.35; bindery "C," hand folding and gathering, \$0.98.

In the line of general business conduct, the Roe-Moore survey declared that the income of a plant should be one and one-half times the amount paid for the printing plant.

An outstanding and inspiring talk was that given by Charles C. Younggreen, past president of the Advertising Federation of America, who asked the question if the country press was measuring up to the "craving for speed that has enamored America." If the country press will present itself as a suitable helper to the manufacturers of the country in their merchandising and selling problems, these manufacturers will be only too glad to "hire the country press (as an advertising medium) with its still remarkable reader-interest." The advertiser today, he said, wants to know not only the amount of the circulation, but how many of any given group of readers actually read the paper and believe in it, and added that "opportunities of the country press in advertising have by no means passed, but many country publishers have muffed them up to the present time."

Lee White, of the Detroit (Mich.) News, told the publishers that there is too much traditional acceptance of "this and that" in all phases of newspaper work. He urged constant and continuous thought on the question, "How well do we know our public?"

In asking the publishers if they have been, or have not been, giving too large a proportion of consideration to the national advertising as compared to local retail advertising, this writer said that publishers must first seek to win and earn the genuine confidence of their merchants before they can really help these dealers plan advertising for the local newspapers; that a publisher who does not understand his local retail advertising problems is hardly fit to do a good job for the national advertiser.

C. A. Baumgart of Des Moines, also discussing local advertising, insisted the local publisher is and will remain the advertising agency of the retailer. Frank Stockbridge presented the proposition

that "the newspaper that cannot make money cannot make anything else."

Progress in the country-newspaper business was indicated in the Roe-Moore survey returns, which were 20 per cent larger this year than last. In a total of 392 weekly papers in the United States there was a total increase of profits of \$85,373 in 1929 over 1928. The total business of these papers in 1929 was \$7,261,666, an increase in total revenue in 1929 over 1928 of \$573,183. It was pointed out that the next survey will give really serviceable indications of the effects of the business depression of the early months of 1930.

Subscription revenue, according to the report, covering the same papers as the other surveys, showed an increase of \$127,802 in 1929 over the previous year. But it also showed that the publishers appear to be still about \$200,000 annually short of their proper revenue through their failure to adequately collect for subscriptions.

Increase in advertising revenue for these same papers measured \$211,288 over 1928. Lack of proper cost control was evidenced in the surveys, it was declared. Increase in business volume appears to have been accompanied by too large an increase in the payroll for the dollar of revenue.

President Hall recommended that Field Director Roe be made more directly the association's representative in contacting with the sources of general (foreign) advertising, after commending heartily the good work of the past year by Executive Secretary Hotaling and the field director.

At a special meeting of the Wisconsin Press Association, during the convention, at Milwaukee, the field manager plan was formally adopted and Bruce McCoy will shortly occupy the position. Mr. McCoy has been acting head of the Minnesota University school of journalism, and is a former Wisconsin publisher. W. J. Sanderson of Sturgeon Bay, and William Conrad of Medford, were elected additional vice-presidents of the Wisconsin association to assist in carrying out effectively the adoption of the field-manager plan.

In an appealing address Mrs. W. W. Henderson, the *Home Press*, LaPlata, Missouri, produced a new slogan for the N. E. A., which immediately acquired wide popularity among the convention members. She urged that instead of following the clamor of self-seekers, the motto of the country press should be "More cows, more sows, and more hens for every hundred acres of farm lands."

The association reiterated its stand against the "competition of the government" in its present practices of doing the imprinting of stamped envelopes with return addresses. Executive Secretary Hotaling and the legislative committee bore heavily in their reports upon this subject. There is to be no let-up in the campaign.

Keen interest was indicated in the six competitions which have heretofore been in effect, both in the number of entries and on the part of those at the session of the convention at Milwaukee when Herman Roe announced the list of awards. A Mississippi weekly, the *Enterprise*, of McComb, was awarded the *Editor and Publisher* trophy given annually to the paper which renders the greatest service to its community. The *Enterprise* is edited by J. O. Emmerich, a former farm demonstrator who entered journalism only six years ago. The paper was credited with having "not only the outstanding record for the last year, but would probably stand first among all the weekly newspapers which have competed for this honor in former years." Other awards in this contest were as follows:

Second place, Penn Yan (N. Y.) *Chronicle-Express*; honorable mention: Wahpeton (N. D.) *Farmer-Globe*; Litchfield (N. D.) *Bulletin*; St. James (Minn.) *Plain Dealer*; Sturgeon (Mo.) *Leader*; the Wayne County (Neb.) *Herald*; Finley (N. D.) *Steel County Press*; Williston (N. D.) *Herald*, and Charleston (W. Va.) *Spirit of Jefferson*.

Honors in the other five competitions were distributed as follows:

Best Editorial Page (trophy offered by THE INLAND PRINTER): First, Bloomfield (N. J.) *Independent-Press*; second, the Ada (Okla.) *Weekly News*; honorable mention: Harper (Tex.) *Herald*; Dalton (Ga.) *News*; El Reno (Okla.) *American*; Milwaukee (Wis.) *Sun*; Minnesota *Mascot*; Lexington (Ky.) *Leader*.

Newspaper Production Contest (*National Printer-Journalist* trophy): First, Brookings (S. D.) *Register*; second, Owatonna (Minn.) *Journal-Chronicle*, winner of two trophies in last year's contest; third, Minnesota *Mascot*; honorable mention: the Traer (Iowa) *Star-Clipper*; Harper (Tex.) *Herald*; Ladysmith (Wis.) *News*; the Hancock County *Journal* (Carthage, Ill.); Delta County (Colo.) *Tribune*; Clinton County *Republican-News* (St. Johns, Mich.), and Knoxville (Iowa) *Express*.

Best Weekly Newspaper (President's Cup, offered by the retiring president, Lemuel C. Hall): First, Greenwich (Conn.) *Press*; second, Traer (Iowa) *Star-Clipper*; third, the Storm Lake (Iowa) *Pilot-Tribune*; honorable mention: LaGrange (Ill.) *Citizen*; Colorado Springs (Colo.) *Farm News*; the Ladysmith (Wis.) *News*; the Clinton County *Republican News* (St. Johns, Mich.); Burlington (Wis.) *Standard-Democrat*; Wayne (Neb.) *Herald*, and Toledo (Iowa) *Chronicle*.

Best Front Page (trophy offered by the Publishers' Auxiliary): First, the Storm Lake (Iowa) *Pilot-Tribune*; second, the West Allis

(Wis.) *Star*; third, Harvard (Ill.) *Herald*; honorable mention: Archbold (Ohio) *Buckeye*; Waverly (Iowa) *Independent*; Brookings (S. D.) *Register*; the Burlington (Wis.) *Standard-Democrat*; Belle Fourche (S. D.) *Northwest Post*; the Grand Rapids (Minn.) *Herald-Review*, and Minnesota *Mascot*.

Advertising Promotion (*The Linotype News trophy*): First, the Cosmopolis (Pa.) *Record*; second, Mobridge (S. D.) *Tribune*; third, St. James (Minn.) *Plain Dealer*; fourth, Lake Wales (Fla.) *Highlander*.

An additional newspaper contest was announced, a trophy for the best prog-

ress in circulation by a member paper, this trophy being placed in competition by the George W. Mead Paper Institute of Madison, Wisconsin.

The history of the N. E. A. was reviewed interestingly by Prof. John H. Casey of the Oklahoma school of journalism, and a lot of valuable information added to the association's files on subjects of newspaper law by W. W. Loomis, well known and successful publisher of La Grange, Illinois.

The Business Review for June

SOME indication is seen that business is riding under too close sail. Although we are in the midst of summer calm, we are heading into the trade winds. At such times there is always the danger of missing the first breeze as it springs up. It might be better for one to unreef the sails just a little and thus be prepared to go along with the breeze when it comes.

Despite the rather unfavorable showing that is being made throughout the business world generally, it must not be thought that no gains are being made. Some individual industries have even forged ahead of their last year's figures. Your own industry, printing, shows increases in employment and payrolls, as does also petroleum refining. Shipbuilding, for instance, has shown a gain in consumption of power, employment, and payroll totals. Leather, chemicals, and allied products also show gains in power consumption. And meat packing, cast-iron pipe, and flour milling show gains in payrolls alone.

The continued expansion of the pipeline business, together with the demand for ship steel, are bright spots in the

current steel situation. Specifications from railroads and railroad-equipment builders are steadily diminishing. Automobile output appears to have passed its peak, for the present period at least. May production in the industry was 438,328 vehicles, a falling off of 7 per cent from the previous month, and a decline of 32 per cent as compared with the month of May, 1929.

Retail trade remains spotty. Forty of the chain-store organizations reporting their results for May showed an aggregate increase of 2.37 per cent over May, 1929. Montgomery Ward & Company reported for May a sales gain of 26 per cent over the same month a year ago. At the same time the National Bellas Hess Company, third largest retail mail-order house in the country, reported a decrease of 29.1 per cent in sales for May, 1930, as compared with sales for May, 1929.

At time of going to press the wheat market has again experienced a sudden jolt, wheat falling to below a dollar a bushel and carrying other grains with it to new low levels for the year. Almost simultaneously the New York stock exchange has experienced another sinking spell, with prices dropping from two to eighteen points. This is merely one of those summer snowstorms which were predicted a month ago.

For the present caution is still necessary, and it might be well, in the face of the many failures, to give a word of warning regarding too generous granting or extension of credit. But even though we do not expect business to whoop it up during the hot summer months, cool autumn months are in the offing, and the wise man is he who gets his bark ready for early sailing. Oil up the steering gear, polish the compass glass, see that the riggin' is shipshape, and keep an eye on the distant horizon for the first signs of better weather, for it is certain to come.

{A COPY IDEA}

The Cultural Influence of Fine Typography

THE advertisement arranged with art, taste, and balanced beauty shares its own characteristics with the merchandise it embellishes. Fine typography can take the tinniness out of the "flivver"; can pour dollar-a-drop fragrance into a dollar-a-bottle perfume; can give the twenty-for-fifteen cigarette the whiff of a Prince of Wales Sobrani; can paint color, charm, character, and culture into even linoleum for the kitchen floor and tessellated tile for the bathroom.

From a mailing card by the Warwick Typographers, St. Louis

Pertinent Comment as Modernism's Extreme Phases Continue to Lose Popularity

Important paragraphs from an article on modernism in a recent issue of The Canadian Printer and Publisher

Dear Mr. Frazier:

Inasmuch as you have from the outset energetically opposed the typographical extremes pervading printing during the past few years I have quoted you and *The Inland Printer* in an article for our June issue. Proofs of the article are attached and I would be glad to have you O. K. the quotation.

H. A. NICHOLSON, Editor
Canadian Printer and Publisher

**M'sieu
le Voyageur**

a bird
of passage

TOWN & COUNTRY is one of his few fixed habits... He looks for it in the lounges of his favorite hotels... And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz

Like himself **TOWN & COUNTRY** has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him...

He reads **TOWN & COUNTRY** because it is world-conscious... wise in the ways of ships and places... a provocative catalog of the lure and luxury of modern travel

SINCE 1925
TOWN & COUNTRY
has published in excess of a million lines of
advertising ANNUALLY...over 1000 pages

"What price" attention value! Stifling type with extravagant, senseless rulework, making the message puzzling like a wild futuristic picture, is one feature of "modernism," now decadent, which *The Inland Printer* fought from the day it was reintroduced

THE PURPOSE of every advertisement is the sale of something—goods, service, good will, and a number of other things. If it is to be effective, the people to whom it is addressed must observe it, read it, and understand it. To get it read is probably the most important of these three essentials. If the message is not read the advertisement becomes a mere label.

Advertisement writers and typographers have given so much attention to the first essential—that of getting the

advertisement seen—they have neglected one of the other equally important essentials—getting it read. To assure getting it read it must be inviting to the eye and easily assimilated. This involves the quality of legibility.

From the advent of printing from movable type the importance of legibility in the type message has been well understood, stressed, and practiced by leading authorities on type design and printing, and up to about four years ago typography in which legibility was combined with beauty had reached a high state of perfection in America. Then from abroad came the spirit of "modernism." From a quiet, modest beginning modernism in typography gained momentum, caught on with a vengeance, and found its way like a plague into nearly every product of the printing press. Legibility became lost in a bewildering display of so-called modernistic effects in type and illustrations. Some of these proved revolting in the extreme when some advertisers and printers evidently thought that what was said was of less importance than how it looked so long as it attracted attention. Thus advertisers and printers, through the use of grotesque shapes and extremes in art and bold effects, strived to arrest attention. In most cases they completely defeated the essential of getting the message read.

Canadian Printer and Publisher, in its issue of August, 1928, made the following remarks on the subject: "Typography in Germany is distinctive. It differs from the English and American styles in that it is, as a general thing, much bolder, much more novel and fanciful. A few years ago some American typographers expressed the opinion that the American style had grown insipid and monotonous, and advocated the injection of some of the German spirit into it to bring about a revival. The idea caught on, and, with the present-day trend to jazz effects, American typography has to some extent undergone a change whereby much printing of good taste and refinement has been replaced by bold and glamorous conceptions. This tendency toward the extremes will

...Announcing the...

**ARTCRAFT
PRINTING COMPANY**

114 WEST 5TH STREET
(EASTMAN BUILDING)

Leading Announcement Printers
of Santa Ana

Inspection of our new printing plant is cordially extended to you. Its impressive, modern equipment and our valuable experience is an asset for quality and service.

Business Announcements
Cards ▾ Letterheads ▾ Envelopes
Monogram Stationery
Wedding Invitations ▾ Society Printing

PHONE 2259-M

PROCESS EMBOSSE
EMBOSSING OR ENGRAVED EFFECTS
Without the Use of Plates or Dies

**ARTISTIC
TYPE
SETTING**

Disregard of common good taste through combining such unrelated letter forms is another practice encouraged by "modernism" *The Inland Printer* has condemned

HOMEC
MODERNIZATION

Debit France for this. Credit America for dropping it sooner than other asinine practices, alike alien, and *The Inland Printer*, of course, for fighting it from the very first

pass, and in the passing should evolve a much better and finer style than has hitherto existed."

Modernism, in the opinion of several leading authorities, is on the wane and is about ready to fade out of the typographical picture. J. L. Frazier, editor of *THE INLAND PRINTER*, and a recognized authority on typography, is firmly convinced of this. Mr. Frazier has from the outset stoutly and consistently opposed anything in type departing from the established principles of correct design, which have withstood the test of time. He has contended, almost alone at the start, that freakish and illegible modernism has no economic place in the printing plant and is not destined to last. The accuracy of his conclusions and forecast is now in the main unquestioned, and many of the typographers who thought they saw value in modernism now coincide with his views.

About a year ago Mr. Frazier made a statement which is very much to the point. His message was: "If you have nothing to say, then go in for freak type faces and try to cover up your dearth of ideas. If you do have something to say in print, dress up your ideas in clothes that will make them as attractive as possible, but do not allow the clothes to win over or infringe upon the attention that rightly belongs to your ideas. This is the essence of really good typography. Type and layout should be natural in effect, not artificial."

The following quotation from an article in *THE INLAND PRINTER* supports the stand taken by that publication: "But anyone may now note that in this country the freak-lettering craze is subsiding. It is very good news to say that it has subsided almost entirely abroad. Each week I read three English periodicals, and each month I receive German and French magazines of the highest class. I have therefore up-to-the-minute evidence that sanity is returning, and that no longer are my eyes to be assaulted by departures from sanity in

**Bertsch & Cooper
present a new type design**

Cooper Fullface

by Oswald Cooper

THIS FACE, reviving certain comicalities of 1550, and reflecting the irreverences of today, promises to disport an air of smart depravity that should match well our present advanced tastes! Who among us is pained by the spreading contempt for classic tradition? Hardly anybody now, except J. L. Frazier of "*The Inland Printer*," who still envisages the ultimate triumph of virtue and of Caslon 471. Most of us are going to hell in a hurry! The designer admits that he has actually enjoyed drawing this face, and he even has in active preparation, as the type foundry sometimes say, a companion italic. Oh, dear! Oh, dear!

**Bertsch & Cooper
Typographers • 154 East Erie Street
Chicago**

The influence for good of the man who wrote this circular in the fall of 1928 outweighs a thousand to one the bad influence exerted by it in encouraging the use of ugly and illegible types. It is shown, however, but reluctantly on that account, to bring out the fact that when the vogue for that style of modernism featured by eccentric and bizarre types, puzzling illustrations, and tangled layout was at its height no one among those having the opportunity to write and speak on the subject occurred to Mr. Cooper as dissenting save the editor of *The Inland Printer*. With the clouds rapidly clearing *The Inland Printer* trusts that the part it has played in the reformation, now well advanced, and its accurate forecast that there would be one, may not be quickly forgotten by readers

PAULSEN & MARCH
TANK TRUCK SERVICE
8275 COMPTON AVENUE
LOS ANGELES, CALIF.
TELEPHONE JEFFERSON 0469
FRED R. PAULSEN

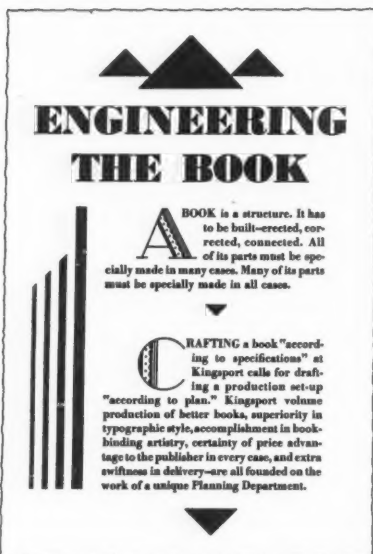
Not unlike Navajo Indian art, this typography which some persist in assuming not only to admire but also to consider fresh, smart, and glorious in general

The Modernistic Spirit
The eye-compelling force of
modernistic typography
is here exemplified
Cleu-Mathers Press Limited
384 Vitre St. W. Montreal

Less objectionable than the majority of work parading as "modern" this blotter, originally printed in three colors, suggests a frame which overbalances and overshadows the picture it is supposed to set off. The type takes a back seat

letters. We may now safely imitate simplicity, beauty, legibility."

Though in some cases satisfying the demands of the day, typesetting machine companies have had little sympathy with the modernistic trend, and



ENGINEERING THE BOOK

A BOOK is a structure. It has to be built—erected, corrected, connected. All of its parts must be specially made in many cases. Many of its parts must be specially made in all cases.

DRAFTING a book "according to specifications" at Kingsport calls for drafting a production set-up "according to plan." Kingsport volume production of better books, superiority in typographic style, accomplishment in book-binding artistry, certainty of price advantage to the publisher in every case, and extra swiftness in delivery—are all founded on the work of a unique Planning Department.

Ornament as here used commands attention sure enough. Trouble is, it keeps on doing so. With it ever in eye and mind, a reader's close attention to the text is made impossible

now the Mergenthaler Linotype Company has declared entire opposition to it in the launching of a comprehensive campaign of advertising entitled "Typographic Sanity." Trade papers are being used in connection with booklets and various direct-mail literature. A strong case is made out for the return to sane typographical principles and it is certain to have a widespread effect.

The back-to-sane-typography movement will meet with favor among leading printing plants of Canada, nearly all of which have been compelled to do things typographically against their better judgment. Typographic normalcy will result in less waste, better quality printing, more effective advertising.

Modern Art and Typography

Ugly, freakish tendencies in modern art and typography were condemned by Leonard Horne-Norman, speaking at the monthly gathering of the British Typographers' Guild.

It might be wondered, remarked Mr. Horne-Norman, why any typographer should concern himself with art, but by the rules of the British Typographers' Guild, they, as members, were expected to have among other qualifications a knowledge of the principles of design.

Just after the war, art began to acquire a juvenile or barbaric character. It had gradually become worse. The draftsmanship of the moderns was inferior even to that of the primitives—the perspective being on the level of that of the Chinese artists, and the coloring as crude as the Ancients' coloring. The canker had eaten into advertisements, etc., until design had become a chaotic jumble of meaningless shapes.

So contagious had the disease become that the typefounders had been smitten, and a tide of modern type faces had swept in to tie up with the alleged modern art. Most of the blame for the present state of affairs lay at the feet of the commercial artist, who had carried the germ of disease from a crowd of "Bright Young Things" fresh from the Continent, who for want of something better to do had started being different.

As for the modern type faces, some were quaint, but where by their grotesque shapes they became unreadable they were useless. The modern typography was peculiar not for simplicity or legibility, but for its geometric aspect. All modern designs might be described as geometrics, and much of modern typography was read because of its novelty. When the novelty waned, "Phut!" would go the geometrics. — *From the "British and Colonial Printer."*

A Relapse From Modernity

The modern in art has had many weird expressions. Pictorially, it has produced mountains that might be identified as ice-cream cones, and street scenes that look like a nightmare in Hades. Its influence is found in lighting fixtures that irradiate more estheticism than illumination. And in furniture it provides everything but the factors of comfort and serviceability.

The modern spirit has had its exponents, too, in typographical art. An odd tendency to eschew capital letters has been noted in the signs of ultra-fashionable Toronto "shoppes." Such a sign might read as follows:

john jones
dress maker

This overworking of the small letters has not been a local phenomenon. *Vanity Fair*, or perhaps it should be vanity fair, succumbed to this practice some months ago. This magazine caters to the smartest of the smart set, and to keep abreast of the modern movement banished all capital letters from titles of articles and subtitles of illustrations.

But now, after five months' experiment, *Vanity Fair* has returned to normal and conventional typography. The reason assigned for the change follows:

Three main factors dominate typography: first, appropriateness, as affected by the time, the place, and the function of the material; second, attractiveness, ingratiating the eye and so the mind; and, finally and most importantly, legibility. The page may look as handsome as you please, but if there is to be any authority in words and ideas the page must be read. A title set entirely in small letters is unquestionably more attractive than one beginning with a capital or with every word beginning with a capital, but, at the present time, it is also unquestionably harder to read because the eye of the reader is not yet educated to it. The issue is thus one between attractiveness and legibility, or between form and content, and *Vanity Fair*, not wishing to undertake a campaign of education, casts its vote by returning to the use of capital letters in titles, to legibility, and to the cause of content above form.

It is not necessary to agree that reading matter is made more attractive by leaving out the capitals. But it cannot be denied that typography is not much good unless its legibility assists ready

The changes that have taken place in the rural sections of the country are not limited to the land alone. Not only have the radio, telephone and automobile invaded the countryside and individual electric light plants been installed on the farm, but the farm woman of today would hardly be recognized by her grandmother.

In clothes, she follows the style; for her daily routine, she follows the latest methods. And by keeping informed in new trends of thought, her mind is as stylish as her appearance. Her personal magazine brings her this information.

Over 900,000 farm women become acquainted with nationally advertised products through

THE FARMER'S WIFE

The Magazine for Farm Women
Webb Publishing Company, Publishers
St. Paul, Minn.

Western Advertising Office
1806 Bell Building
Chicago, Ill.

Eastern Representatives
Wallace C. Richardson, Inc.
250 Park Avenue
New York City

Member Audit Bureau of Circulations

THE MODERNIZED FARM WOMAN

THE MODERNIZED FARM WOMAN

Another idiosyncrasy of the passing typography considered smart by those who have proudly called themselves "we moderns" is the setting of lines directly opposite to the way folks are accustomed to reading them

understanding of the printed matter. With other forms of art the modern influence may survive longer, because it is less material whether it is comprehensible or not.—*Toronto "Telegram."*

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Obits

Is the term "her loss" correctly used in the expression "She leaves to mourn her loss," as we see it in obituaries?—*Wisconsin*.

The little Webster Collegiate that I keep handy for consultation when sneaking in a few I. P. query answers at odd moments gives "mourn" only as "v. i.," an intransitive verb, taking no object. To mourn is to feel sorrow, to grieve, lament. However, the Funk & Wagnalls Standard gives "mourn" first as transitive and second as intransitive, the transitive example being "to mourn his absence." Thus this use of the word is given official approval.

Problems of Spacing

We would appreciate your answer to the following questions: 1. Which is the better way in good hand composition, to put or not to put a six-em space between the following points and the word they follow: ? ! : ; — also quotation marks as checked, 'one' 'two' 'three' ? 2. What is the name of the composition spacing system containing the 3-em, 2-em, em, en quads or 2-en space, 3-em, 4-em, 5-em, 6-em, or hair spaces?—*Long Island*.

Phew!—here's where I get fired! Well, I'll say it is *good* composition to use the 6-em in the places indicated in the first question. Further, when the close-quote is not the end of the sentence, and the next word starts a new quote, I would use the same spacing, to give good balance, thus: They met him with cries of "Paternalism!" "Socialism!" "Advocacy of the dole!"

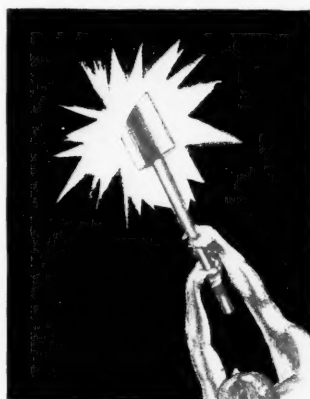
For the younger members of the craft who may be struggling with elementary problems, let me say that "6-em" does not mean "6 ems" but "6 to the em"; a fractional measure.

The second question stumps me. I do not know any style-name for the system described. Several of the units are the same: 2-em, en quad, and 2-en. In the latter days of hand composition on newspapers there was a "self-spacing" style. The standard newspaper line being of 13 ems, the points were on pieces proportioned to that line. This might be compared with the typewriter

type, in which an "m" or a "w" is on the same surface as an "i," to give the same effect as is produced by the always-the-same jump of the typewriter carriage as the keys of the typewriter are pressed down by the operator.

I am not ashamed to be ashamed to confess my ignorance; that is, I would rather confess and so acquire knowledge than to pretend to know what I don't know. So it will be pleasing to have somebody who really does know come to the rescue with a much better answer to these questions than I've given.

★ ★ ★ A COPY IDEA ★ ★ ★



Break In!

TRULY you can break your way into more business—smash it in. There is, however, a great deal better way. More effective. More lasting. It is to so order your procedure that you will be invited in by your prospective customers and made heartily welcome.

Worthwhile business friendships are always created by the seller. Would you like to talk over with us how the knack of making such friendships can be applied to your business? Telephone and one of us will call on you at any time.

From *Co-operation*, the publication of the Speaker-Hines Printing Company, Detroit

The Apostrophe That Went Wrong in February

In your February issue, page 100, first article in Proofroom, you spell "Printers' Ink" with apostrophe-"s." Should this not be "s"-apostrophe?—*New York*.

It should. The query is forwarded to me with this penciled note from the editor's office: "This is on us. Your copy was correct." And that's the way things go. We all make mistakes sometimes; and it takes a good man to own up. As a feller grows older he refuses to let himself get all lathered up about things after they are d-o-n-e, done.

"-ise" and "-ize"

One man told me that the original spelling of "realize" is "realise," and claims that it is correct. I'm twenty-four now, and I say it must have been one aitch of a long time ago. What say you?—*Illinois*.

Yes, it's quite a while since English spellings began to be anything like fixed. I am a couple of twenty-fours and then some, and can only vaguely recall Chaucer. You will find some comment on "-ise" and "-ize" in the dictionaries; in that "front matter" which is so under-used. In a general way, "-ise" is the British form and "-ize" is the American preference.

Commas and the Truth

What a falsehood the mere absence of a comma can make out of an intended statement of truth! The enclosed subheading states distinctly that "Bing" won the game with a catch off Ruth and a great peg. This was neither the fact nor the intended meaning of the head-writer. A simple little comma after "it" transforms the statement into the correct one that after "Bing" won the game Haas saved it with a catch off Ruth and a great peg.—*Massachusetts*.

Right—absolutely right! Here is the headline: "Haas Saves Game After Bing Wins It with Catch Off Ruth and Great Peg." Here is the story: In the eighth, Haas tallied a run that tied the score. In the ninth, Haas caught a fly hit by Ruth with a runner on second. Haas backed into the bleacher wall, fell, got up, and slammed the ball home in time

to cut the runner off at the plate, saving the game for the A's. As our friend in Massachusetts says, the lack of a comma turns the headline into a false statement. The line as printed says just one thing—that Bing Miller won the game with a catch and a throw. The terrible carelessness with commas that is characteristic of present-day writing and printing is nothing less than a serious and costly impairment of the art of unambiguous expression. Why don't the educational institutions of our great country teach punctuation?

"Cover and Cook Slowly—"

Will you please set me straight on several points that have recently been the subject of controversy? How should the following be punctuated: "C. Arthur Shires of the Chicago White Sox"? Also, a recipe recently came to my desk. In it were the following sentences: "Melt the butter in a frying pan, add the raw cabbage, celery, and onion. Cover and cook slowly over a low flame for twenty minutes, stirring often." Is it not inaccurate to leave

out the object of the two verbs "cover" and "cook"? As that sentence now stands, is not the implied object "yourself"?—*Indiana*.

In the first sentence submitted the query presumably turns on the use or the non-use of a comma after "Shires." Usage is pretty evenly divided. The no-comma style is simpler, perfectly unambiguous, and is perhaps a bit more American than is the form with the comma. In the cookbook question I seem to see an example of the way in which we make difficulties by over-analysis. The cookbook is not primarily literary, but is a book of instructions. So long as its meaning is perfectly clear, it seems to be performing its proper function. The ambiguity presented above is an imagined and not a real one. In full it would be "Cover the mixture and cook it slowly"; but no cook could possibly fail to know just what was to be done from the sentence as given. The querist is too sensitively self-critical, it seems to me.

"-ed" Carried Over

In how wide a measure would you allow the final "-ed" in words pronounced as one syllable, like "asked," "jumped," to be carried over to the next line? One of our compositors, especially, seems to have very much trouble with this, making that division even in bookwork eighteen ems wide. The bulk of our product (magazines) is set fourteen and one-half ems, and as a rule we try to avoid the division in that measure. Which is worse, such a division of a word or uneven spacing in adjacent lines due to an endeavor to avoid such a division?—*Illinois*.

I share this querist's aversion to uneven spacing. Far too much of it is seen in magazines where titles and cuts gash the page and compel the use of short-measure lines. In a general way, of the two evils (bad division and wide-open lines) I would rather have the former. But this is where judgment comes in. On reading the first sentence in the letter, my mental flash was: "thirteen ems." But, as Mr. Einstein might say, everything is relative. In newspaper composition, always hurried, the narrow column and the practical purpose and inescapable ephemerality of the product justify loose divisions. In bookwork more care should be taken; there is more time for fussing, and author or editor can be called upon to change the wording so as to make the spacing satisfactory. Judgment, not an arbitrary, fixed rule, should be relied upon. Avoid such divisions where avoidance is possible—but don't let avoidance become a monomania, blinding you to the unsatisfactoriness of alternative practices.

Division of Words

I've had so many arguments on the proper way to break words at the end of a line that I'm hoarse. I learned one rule when I started in the trade which I always try to follow, and I think it is correct: "Always break on a syllable and only on a syllable." Along comes the boss and one or two others telling me that a word ending in "ed" can always be broken before the "e." I claim that words ending in "ed" where the "ed" forms a syllable can be broken that way, but otherwise no. They say "serv-ed," "delay-ed," etc., are correct. I say it's wrong, but that words like "want-ed" can be divided that way. Who is right in this matter?—*Illinois*.

You are right. The other fellows are lazy. But in narrow-measure work the limitations of space may be so exacting that there is justification for relaxing the rule. In newspaper work, where the column is narrow and there isn't time to be fussy, the break on the "ed," even where it does not constitute a syllable, is quite common. But such a division is acceptable only where the mechanical limitations justify extraordinary expedients.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE



When an apprentice upsets a lot of type he is usually entirely willing to let the *case* rest.

What should a *pony* cylinder be fed to make it *run* best?

A *short dash* may be shorter than a *long run*, but would a *long dash* be longer than a *short run*?

It is a simple matter to *break up* a form—in fact, it's easy as *pi*.

The way certain compos overwork *display* letters makes you think they believe in *capital* punishment.

Heavy *borders* on a form *eat up* a great amount of ink.

In some composing rooms they classify the *wooden* blanking material as *antique* furniture.

Like some jaywalking pedestrians, many a topsheet has been *run over*.

The reason so many bindery girls are *overweight* is that they are *misfed*.

To pay their paper bills is hard;
Some printers simply dread it.
But if they "stall" too long they can't
Acquire a quire on credit.

How Wax Engravings Are Produced, and the Needs They Serve in Modern Printing

By BENJAMIN SCHWARTZ

THE WAX-ENGRAVING process is especially adapted for the making of electrotypes used in the printing of our maps, diagrams, plans, and various line drawings. This process has also been found most satisfactory for the producing of plates for cross-section paper, color tints, and all kinds of line blanks. Leading publishers of textbooks on history, geography, physics, engineering, mathematics, and other sciences have attested to the superiority of this process over others for line cuts by using it almost exclusively.

Although at times the wax-engraving electrotypes may have a greater initial cost, they have invariably been found to be more economical, since the line-work and the type retain their sharpness and withstand a longer run on the press than in similar plates made by other processes. One of the advantages of wax engraving over lithography is that its plates can be used on any platen press. A wax-engraving electrotype may be most economical where only a poor copy is obtainable. Here the wax-engraving process has many advantages over photoengraving: copy may be too sketchy to be photoengraved; the lettering of the copy may not be of the right size or quality, or the background of copy may not lend itself readily to photographing.

A wax engraving is really a matrix. To get an idea of the various steps in the process of making it, let us take a trip through a wax-engraving plant, starting at the plate-cleaning rack. Here one side of the copper plate is polished with fine powdered pumice. A weak solution of silver nitrate is poured over the polished surface to make it black. The plate is then heated on a gas stove, and a specially prepared compound of white wax is melted and thinly spread over the surface of the plate.

Wax-engraving companies have their own pet formulas for the preparation of this wax, which they vary for summer and for winter use. In general, they consist of white beeswax, zinc oxid, rosin, Burgundy pitch, and Venice turpentine. This wax mixture must have the following qualities: (1) good adhesion to the copper plate; (2) a clean cutting quality when the engravers' tools are drawn

through it; (3) it must not be gummy when type is being stamped into it.

The subject to be engraved is either traced, drafted, offset, or photoprinted onto the wax plate. In the engraving of maps a glass photonegative is made of the copy and the wax plate is sensitized with a mixture of albumin, zinc oxid, and silver nitrate to receive the print from the negative.

The engraver is now ready to cut the lines through the wax. His tools are of various widths and are so sharpened that the surface of the copper will not be pierced. The wax forms a white background and the engraved line appears black, the silver nitrate having blackened the copper. Thus it will be seen that the object of silvering the copper and using white wax is merely to obtain a contrast and save engravers' eyesight.

The plate is then placed upon a stone slab heated to a temperature of about 85 degrees Fahrenheit. When the plate has acquired the same temperature as the slab the engraving is ready to be lettered. Ordinary printing type is used for this, and each name or word is then locked into a small form to which a handle is attached. The type is placed wherever desired on the engraving and downward pressure applied by means of the handle. The heated wax allows the type to be stamped down to the surface of the copper with little resistance, thus saving the type from being smashed.

* * * A COPY IDEA * * *

Different Printing

HOW TO GET that distinctive look which attracts attention to your printing—that is a question that is bothering business men every day. The answer is the proper combination of paper, type, and ink—all being matters for the consideration of your printer.

Let Us Show You

A very short and impressive message which scores a good point effectively. Printed by The Bramwood Press, of Indianapolis

It must be remembered that the finished electrotype is negative but its proof is positive. The wax engraving also is positive, and high spots on it will be deep on the electrotype. Therefore more wax is added between lines and between type to give better relief on the electrotype. This step in the process is called filling in or building. Engravings for blanks, charts, and also cross-section paper are generally cut on plates covered with a thick layer of wax, in order to avoid necessity of filling in.

The plate is then sent to the electrotypist, who blackleads the wax engraving in order that the copper in the electrolytic bath shall not stick to the copper of the wax plate. To increase its conductivity the plate is then coated with a solution of blue vitriol and iron filings. A thin film of the copper is thus formed and the plate is immersed in the bath for further precipitation of copper. When the shell has acquired the requisite thickness it is removed from the bath and is stripped from the wax engraving by placing it in hot water. The shell is backed up with metal and this backed-up side is planed down until the plate is of a standard thickness. The electrotype is made type high by blocking on wood of suitable thickness, or edges are beveled so that the cut may be used on patent printing-press blocks.

All corrections or changes are easily made on the wax engravings. The part of the engraving to be corrected is then melted out by means of a heated poker and later is reengraved. Corrections or changes on the finished electrotype are also easily made. The part to be corrected is cut out of the electrotype and the new patch which has been engraved, stamped, filled in, and electrotyped is inserted and soldered. The men who do this work are called electrotype finishers. A patch that has been inserted by an expert finisher is practically impossible to detect from the print.

The beginning of wax engraving goes back well into the eighteenth century. A description of a wax-engraving process is given in an edition of the *Bossé Traicte*, in 1758, a French publication on the technology of printing processes. Engraving was done on a wax-covered

metal plate, as it is done at the present time. The engraved plate was then etched in a bath of acid. The back and edges of the plate were varnished to protect it from the acid. Immersion in the bath was repeated for parts of the plate that required deeper lines, the lighter lines having been filled in with varnish for protection. Plates thus produced gave intaglio printing surfaces. The subjects engraved were generally pictures and also drawings.

The present process of wax engraving was conceived only after Michael Faraday invented electrolysis in 1834. One of the most important uses of his invention was its application to electrotyping by the printing industries.

In 1840 an Englishman, Palmer, patented the process as it is today used. Palmer called his process glyphotography, or engraved drawing, and others later named it cerography; but it is now commonly known as wax engraving.

It is apparent that the differences between the process described in *Bossé Traicte* and Palmer's process were: (1) In the former the engraving was etched, and in the latter the engraving was electrotyped. (2) In the former an intaglio printing surface resulted, and in the latter a relief line plate was obtained. In both of these engraving processes the subjects engraved were mostly pictures, but in modern printing the line pictures have almost entirely been superseded by modern halftones.

Does Your Lease Contain the Option to Renew?

These discussions of legal problems for the benefit of the printer appear regularly every month

By ROSS DUDLEY

FRED B., proprietor of the B Printing Company, had occupied the corner of Third Avenue and Twenty-first Street for a term of four years and nine months under a five-year lease. During that time the district had developed rapidly as a business center, and B's store occupied the most prominent location. By extensive advertising, pleasing display windows, and good service he had developed a brisk business.

Three months before the lease was to expire B went to the landlord to renew the lease. The latter shook his head.

"A chain concern purchased the lease on your building for the next fifteen years at a figure approximately three times as much as your rent. I am now preparing a written notice that you will have to move when your lease is up."

B inquired about the adjoining property. To his surprise he learned that the chain organization had not only leased his store but also the property for a half-block each way, in order to keep out competitors. The space not needed would of course be sublet to concerns in other lines. *Moral:* When you lease desirable business property, have an option inserted in the lease providing that

you may renew it upon its termination. Then record the lease!

In large cities a lease for ninety-nine years, in many kinds of businesses, is not unusual. While the average printing establishment would not desire such a long-time lease, one of from five to fifteen years or more is advantageous, and especially so when the printer has the option to renew if the arrangement is profitable to him, but does not have to do so unless he so desires.

In such leases the rental is usually agreed upon for a shorter term of years, and at the end of that time a revaluation of the property is made according to some plan agreed upon in the contract, and the amount of rental for the next period is determined. Such leasehold interests are often very valuable because the price of real estate may rise considerably before the time of revaluation comes around, thus allowing for profitable subletting.

Leases, like some bills passed by Congress, occasionally contain a joker that is disastrous to the tenant. For example, if the lease provides that the tenant agrees he will "return and redeliver the premises at the end of the term, in good order and condition, reasonable wear and tear only excepted," he is bound to repair the premises if damaged by fire, flood, or other casualty. For this reason it is always wise to put into such a lease the phrase, "damage by fire and other unavoidable accidents also excepted."

A lease, being a contract just like any other agreement, should be made definite and complete, and numerous terms should not be left to oral understandings, which frequently become misunderstandings and result in litigation. The lease should specify the obligations of the landlord as to repairs, improvements, and general upkeep; how much time he has in which to rebuild in case of fire or flood; also the tenant's duties as to gas, water, and light bills, plumbing repairs, whether he has to secure written permission of the landlord before assigning the lease, whether he can take away detachable improvements that he may add, and whether he shall be reimbursed by payment if said improvements become a part of the real estate. An intelligible written contract is worth more than its weight in gold, either in or out of court!

SENSATIONAL 2-DAY
Clearance Sale
 ... at **MATTHEW'S**
 Only 49
 Radios... Phonographs and
 Combinations
 Foremost Makes including Brunswick,
 Bosch, RCA Radiola, Victor, Kolster
BOSCH \$59.50
RADIOS COMPLETE
 Just think! This wonderful compact radio—with
 marvelous TONE QUALITY—for only \$59.50, com-
 plete—including built-in speaker and beautiful
 table. A limited quantity—HURRY!
49... Sensational Bargains!
 Demonstrators... Repossessed
 Trade-ins... Many cannot be
 sold from new. Here are a few
\$10
 DELIVERS
 Handle
 in your
 balance
 •
 Phonographs
 ...from \$5.00
MATTHEW'S
 ARCH STREET at 419
 Wayne Store at 687 South Pine Boulevard

...at **Matthew's**
Only 49
 Radios, Phonographs, Combinations
 Sensational 2-Day
Clearance Sale
 Foremost Makes, including
VICTOR, RCA RADIOLA, BOSCH
BRUNSWICK, KOLSTER
BOSCH RADIO
\$59.50
COMPLETE
 Just think! This wonderful com-
 pact radio—with marvelous TONE
 QUALITY—for only \$59.50, com-
 plete—including built-in speaker
 and beautiful table. A limited
 quantity—HURRY!
49 Sensational Bargains!
 Demonstrators, Trade-ins, Repossessed. Many cannot be sold
 from new. Here are a few
WURLITZER, All Electric.....\$27.50
RCA RADIOLA, Model 28.....49.50
KOLSTER, Dynamic Speaker.....98.50
BRUNSWICK.....98.50
VICTOR Radio Combination, Custom Built.....229.50
 (Was \$475)
Phonographs \$10 Delivers
 from \$5 Months to pay balance
MATTHEW'S
 ARCH STREET at 419
 Wayne Store at 687 South Pine Blvd.

While the advertisement on the left is not of Bok-ward quality, the lines being so crowded, it has "design," the border is interesting, and whitening out is purposeful. With the original advertisement (right) set, as it would seem, by a compositor half asleep, it is used in the house-organ of the Typographic Service Company, Los Angeles, to demonstrate for the practical benefit of local advertisers the advantages gained by employing more expert typography than is customarily obtained from the rank and file of newspaper composing rooms

By J. E. MEADOWS

I might say at this point that the *Independent* has always catered to the farmer. By examining the files we find a large number of articles of interest to the farmer throughout its seventy-six years of existence. Fourteen years ago a page was set aside to be devoted exclusively to "Walworth County Farms and Farmers." Since that time this page has never been omitted from the paper.

lay a large part of our increase in farm advertising to our farm department. When the farm page was started and for two years thereafter a full-time farm editor was put on the job. We are still reaping the benefits of his work. Since that time only a small amount of time has been devoted to this work. The present editor handles this department.

in connection with his other duties as machinist-operator. During the latter part of each week we find time to set farm stories on the machine direct from notes. We sometimes spend a few hours or a day in the country when machine work is more or less slack.

We have found that farm articles do not always have to be published the same week they are written. Thus a reserve of farm stories is accumulated, and when the farm ads are numerous or extra space is available we publish two farm pages. Many times when an article is long it is started on the front page and completed on the farm page.

One of the factors in increasing our income from farm-auction ads has come from publishing every item in the ad that is printed in the auction bill. The first auction ad of this nature appeared twenty-five years ago. This system has also been of benefit to the farmer. Buyers will drive for long distances because they have seen advertised the farm implement they wish to purchase. The *Independent* was the first or one of the first to emphasize the importance of better auction ads published in all the neighboring newspapers.

Because farm news appears more on one page of the paper than another is no indication that farmers and their families are the only ones interested in that page. We are often surprised by having retired farmers and business men remind us that they also are interested in the farm page. Merchants like best the articles describing the doings of farmers who trade with them. They say, "I see by the *Independent* that your herd is one of the best in the Elkhorn Herd Improvement Association," or "I read that you have been trying out the new velvet barley. Is it really true that they have gotten rid of the barbs in this barley?" Some such comment gives the farmers a different attitude toward the merchants. They think that the merchants have an interest in the farmer's work and problems. There is profit in publishing this kind of farm news.

So far we have emphasized the money income from having a farm department. If we had been asked to state the profit from our editorial department we would have had a still harder job. Yet we are convinced of the large profit derived from well-thought-out local editorials. In a similar way we know there is profit from our farm department, even though the benefits may seem intangible.

The *Independent* has always published a generous amount of country correspondence, and this kind of farm

news is very popular with country people. At present we have twenty-one correspondents. However, with our present competition from the other weeklies and small dailies, this is not enough. Our problem is to add features the dailies do not have. We feature our editorials; we have a good classified department;

we publish ads with local prices, notably grocery ads; we write many exclusive local stories and feature articles; we use many local cuts, and our farm department shows the most profit as a part of this complete newspaper which gives a number of things that subscribers do not get elsewhere.

Magazine Continuations—the Printer's Problem

By GEORGE E. ROWLES

THE question of the continuations in newspapers and magazines has been debated from the viewpoints of the reader and advertiser, but seldom from the printer's point of view.

It will be remembered by those who saw the first number of *Britannia* that Gilbert Frankau, the first editor of that magazine, wrote, "Am I right in my contention that the average reader abhors that which Fleet Street calls the turnover, that ghastly habit of printing one-half of an article on page 3 of a paper and concluding it, among the advertisements, on page 34?" Mr. Frankau put it mildly, for in many cases stories jump about wildly at the end of a magazine.

Just a short time ago one of the popular magazines burlesqued the tendency to continue stories in this manner. Although the examples were exaggerated, they gave readers some idea of the possibilities of error, and, from the printer's point of view, trouble and expense.

The point under consideration is not whether stories and articles should be continued, for that is outside the printer's control, but rather how best to deal with the matter from a practical point of view in order to save time and trouble when press day arrives.

Those who have the handling of the monthly magazines realize how often, along toward press day, the advertising pages at the back of the book are all chopped up. Single columns of reading matter are inserted between two single columns of advertisements and the story is carried over any number of times. At the last minute, perhaps, in the three-column pages containing two columns of text and one of advertising, an extra column of ads is inserted and room has to be found somewhere else for this text.

As these displaced columns bear italic continuation lines at top and bottom, it will be seen that some check is necessary. "Leaving it to the compositor" is not good enough; and, anyway, it's not his job. Often by the time the job gets to this stage the majority of the pages have

gone to the foundry. The editorial department, too, is sometimes unaware of the last-minute changes by the advertising department, and the printer is left "holding the baby," although this matter should be outside his jurisdiction.

The following system is adopted and strictly adhered to in one large printing firm, and time has shown it as being of great service and practically foolproof: Every reference made to another page (whether a continuation indication or a cross-reference, such as "See page 49") is circled in red indelible pencil on all proofs—first proof, authors' proofs, and foundry proofs. No one handling a proof can miss these markings. In addition, the makeup man of each journal is supplied with blank cards which bear the folios of his end pages. When he receives makeup containing a continued article he marks on his appropriate card the title of the article and, in due course, the page on which it is continued again. The head reader holds duplicates of all these cards, and he is warned by the makeup man when changes are made and marks up his cards accordingly. As he receives the pages he checks them.

When a magazine runs to a large number of pages it is obvious that some of the pages must go to the foundry before others are completed, and it seldom happens that the complete set of foundry proofs can be collated till the very last minute. By following this system the head reader is enabled to check through the pages by means of his set of foundry proofs and, in the event of finding something wrong, warn the foundry in time, or, if the plate is cast, have the plate mortised and the alteration made.

This is just one of those stitches in time that save nine. It is a serious matter to be faced with the alternative of holding up a huge press while plates are being corrected or "letting it go"—which alternative means irritation to the readers of the magazine and to the editorial department, and a bad advertisement for the printer doing the work.

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Remarkable Holiday Greeting From Australia

Patterson Shugg, Proprietary, Limited, of Melbourne, Australia, has attempted the most difficult subject for reproduction possible, that of showing in printing inks the brilliant iridescence of a Brazilian butterfly's wings. It is one that would defy the most skillful painter's brush and pigments. How well our Australian friends succeeded is demonstrated by the fine illustration used as our frontispiece. The landscape was painted on the back of glass, the colors of the sky and water being supplied by pasting on butterfly's wings. The frame is of oxidized silver. To approach the colors of the butterfly's wings, which change when viewed at different angles, they were obliged to use a light blue and the regular blue, so this picture is in five printings.

We are proud of Mr. Shugg, who is the son of one of the Shugg brothers, wood engravers in New York in 1873. Ten years later they were among the group of pioneer photoengravers, and were most successful in laying Ben Day tints for color printing. They carried this into the New York *World*, which with the Chicago *Inter-Ocean* was doing notable color printing during the World's Fair, Chicago, 1893. It is the courage and daring of one who would carry photoengraving to Australia, when that country was young, that would attempt the reproduction of the colors of butterfly's wings. Mr. Shugg has visited his native land and is known to many of our readers from coast to coast.

The Art News, New York City

The second section of *The Art News*, New York City, of April 26, consists of 302 pages including cover. The pages are 16½ by 12¼ inches in size. It is a colossal publication, amply illustrated with relief-plate halftones in monotone and in four printings; offset printing in one, two, and more colors, and also forty-two full-page photogravures of

Rembrandts. What interests our readers is that the photoengraving shows the art pictures to best advantage.

Development of Newspaper Illustrating

The Bureau of Labor Statistics of the U. S. Department of Labor published in March of this year Bulletin No. 475, which describes quite fully the development of the modern newspaper and illustration by the medium of photoengraving. It furnishes considerable interesting history and the dates given are quite correct with this one exception: "A method was later developed for the use of halftones on fast presses using stereotype plates. It is claimed this was first accomplished by the New York *Tribune*, February 12, 1879." The date should have been January 21, 1897. (It was the writer's baby and he cannot forget the night of its birth.) The bulletin can be secured on application to the Department of Labor.

* * * A COPY IDEA * * *

Turn on the Power

READY to your hand is the throttle. The power is there. Apply it and the load will move.

You are using certain sales methods. You are getting results, but are you satisfied? Couldn't you handle 10—20—50 per cent more business with little or no added overhead? Are you getting your fair share of the business in your line? Are your competitors pressing?

It is certain that the power of printed salesmanship can be used to give you—in time—whatever results you want. This assumes, of course, that quality, price, service are right.

May we tell you how we help to increase sales?

The advertisements in *Bramwords*, publication of The Bramwood Press, Indianapolis, usually have a different and effective appeal, as this one in a recent issue indicates

Photoengravings That Harmonize With Type

It is customary with highbrow writers and lecturers on the Beautiful Book to deplore the loss of the woodcut because it harmonized so well with type. Their pet argument is that the woodcut block book in use at the time movable type was invented was related to this type, and thus they got along very well together, whereas there is a jar between photomechanically produced illustrations and type. It is merely a fallacy that should be explained away.

Take, for example, the highlight and vignetted halftone reproductions of the "wash" drawings that illustrate the *Sat-Eve-Post* stories. Can anyone say that they don't harmonize with type? There is the London *Punch*. The illustrations were at one time all wood engraved and looked well with type. Woodcuts were abandoned and photoengraving substituted. No one can say that the change made any difference in harmony between type and illustration. In fact the photoengraving is an improvement, for now the reader sees a facsimile, except as to size, of the artist's drawing, while in the woodcut days, what the artist said of the translation of his drawing by the "wood butcher" as he termed him, was frequently unprintable. Of course there are some halftones, usually reproductions of photographs, that are too dark and overpower the gray tone of the type. This need not be, for the photoengraver can "gray" any reproduction if he is instructed to do so by the one who orders it.

The Automatic Copyright Bill

A brief paragraph in *THE INLAND PRINTER* for May stated that the House Committee on Patents has heard a number of advocates of H. R. 6,990, which would provide an automatic copyright. Should this bill become law it would bring upon engravers and printers such damages for infringement that it would be safer for them to be out of business.

No drawing, photograph, or picture of any kind would require a copyright notice upon it, and the photoengraver and printer would then be in constant danger of being sued for damages for every illustration handled. They have automatic copyright in England, and just one incident will illustrate how it works: A certain photographer was prevented from making pictures in a cemetery, for a booklet, unless he secured permission from the maker of each tombstone, the reason given being that a tombstone cutter might have some new feature in the design which he did not want his rivals to see. No street building could be photographed without paying a fee to the architect who designed it. Just imagine the harvest for lawyers such a law, if enacted, would develop.

Book-Stamp Engraving

"Photograbadó," Barcelona, Spain, wants to know how book stamps for embossing titles on covers are made by American concerns.

Our book stamps for covers are photographed on one-quarter-inch thick brass plates just as we photograph designs on copper, except that the design is etched as deeply as possible with iron chlorid. The required depth is secured with a router, and any ledges left by the etching on the sides of the raised design are trimmed away by the engraver.

Reproduktion

Klimsch & Company, Frankfort-on-the-Main, Germany, sends us the first issue of *Reproduktion*, a new monthly magazine, the shape of THE INLAND PRINTER and containing eighteen pages of type and illustrations relating to the photomechanical methods of reproduction. Its purpose is to spread technical information, to those who read German, among the growing guild of those bringing photography to the printing press. We welcome *Reproduktion* into a field which THE INLAND PRINTER has been serving for thirty-six years. Our publication was first to recognize that in encouraging methods which would bring illustrations into printing it was doing a most important service to the whole printing industry. In this way THE INLAND PRINTER was the first "Share Your Knowledge" publication. It made printers familiar with the secrets of the photomechanical methods and taught workers in these new arts what they should know about printing. Now that illustration has become the leading feature in printed matter *Reproduktion* is sure of the success we wish it.

Achievement in Illustration

The specimen opposite demonstrates how the Rosenow Company, of Chicago, is now meeting the requirements of advertisers, publishers, and the public for illustration in color. This insert presents sumptuous color with all the delicate gradations produced direct from the artist's model without any retouching, as was necessary in "Marvelous," the previous insert by the same company. The camera used in this instance has through a single lens and one exposure recorded the yellow, red, and blue on three panchromatic negatives by the employment of scientifically adjusted mirrors and of color filters within the camera. A black plate was added so that the finished job is in four printings.

That the photograph was taken in exceedingly few seconds is evidenced by the lack of any movement in the simply posed figure. The slightest change in position would have been indicated by a fringe of false color at the edges of the movement. It will be noticed that the lens used has not sacrificed detail, in the furniture for an example, to secure increased speed in the photography. The faithful presentation of the glassware is a feature that should not go unnoticed. When the history of connecting photography with the printing press comes to be written, the examples in the files of THE INLAND PRINTER will indicate the progress from over a generation ago—when old readers will recall what a sensation it created to reproduce in colors that slice of watermelon—to this latest achievement in illustration.

Jacob Christoffel Le Blon

I heard a lecturer tell, when I was an art student, of an engraver named Le Plon, who, he said, was the first to print in three colors. My father was a printer, so I was interested. I cannot find any reference to Le Plon in biographical dictionaries. Can you tell me anything more about him?—Miss L. C. Lawrence, Roxbury, Massachusetts.

The reason you failed to find any notice of this clever painter, mezzotint engraver, and color printer was due to misspelling his name. His name has been spelled "Le Blond" and "Leblon," but not "Le Plon." Jacob Christoffel Le Blon was born at Frankfort in 1667, but where he died and how are still a mystery, though it is known that he disappeared in 1741. His life was a brilliant failure. He made two fortunes which ruined him. He first commanded attention as a talented miniature painter in Amsterdam, when Paris attracted him. He went to London in 1720 to learn mezzotint engraving, where he under-

took to make mezzotints in three colors. A company was formed to control his invention; he became rich, tried to teach others to carry on at his art while he sported, and the result was bankruptcy. He reformed; a second company undertook to finance him and was quite successful until prosperity ruined him.

He wrote two books. One was published in London, 1722, titled "Il Colorito, or the Harmony of Colouring in Painting, Reduced to Mechanical Practice." The other book was published in France, in 1765, and carried his color-harmony theory still farther. The present writer has seen but one mezzotint and the progressive proofs in colors, by Le Blon. It is a portrait of Cardinal de Fleury, after H. Rigaud, in the National Gallery, London. For inks he used a chrome yellow, a dark magenta red, and a blue black overprinted with a black ink on a mezzotint containing some line engraving. The result was too dark.

Letters Photographed in Bas-Relief

When the writer was experimenting in 1877 to make a halftone screen with apertures graded from transparency to opacity, he discovered, while photographing a paper covered with round black spots printed polka-dot fashion, that he could make those flat black spots appear as spheres in the negative. Theodore Warmbold, who taught us how to make novel effects with lettering at the San Francisco convention, is invited to try this and report the result:

Take a proof of heavy poster type, focus it sharp on the ground glass, and measure the exact length of the line. Mark on the camera bed the position of both camera front and back; bring the camera front back so as to put the type out of focus. While it is still out of focus, bring the ground glass to the position where the out-of-focus type will be the precise length it was when in focus. Again mark the positions of the front and back of the camera on the camera bed. Now make a negative, and during the exposure move the front and back of the camera slowly from the positions they were in when the type was in focus to the positions of both back and front while the type was out of focus. When the movements are properly timed the resulting negative will show the type as if modeled in wax or clay. Make a glossy velox print from this negative and you will have copy for a novelty in halftone photoengraving recalling the time when clay-modeled type was used as copy. Of course this idea can be used for all black-and-white copy.



Achievement in Illustration

The set of four-color process plates from which this picture has been printed was made direct from the living model without retouching or artwork of any kind. The setting was built in the studio of the photoengraver, the Rosenow Company, of Chicago, and the young woman, clad in the variously colored apparel portrayed, posed in front of the camera. Three negatives, each recording a primary color, were simultaneously produced in a matter of seconds by a camera recently imported by the Rosenow Company, one of two in the United States as this item is written. From these negatives the printing plates were made

h
i
c
s
l
t
r
r
F
e
f
v
t
a
e
7
t
t
a
F
g
c
v
t
g
h
r
r
a
U
t
e
F
T
F
P
t
r
r
f

f
g
F
M
t
g
a
e
l
i
F
r

Rotogravure Etching of Type and Illustration

Dr. Erich Loening, of Germany, has been granted United States Patent No. 1,742,658 which covers the photoprinting and etching together of illustrations and type on copper rotogravure cylinders. At present the type matter on the cylinder is covered over with an acid-resisting protective varnish while the illustrations are being etched, after which the illustrations are protected by varnish while the type is cleared of the varnish and etched. By his invention, when photoprinting the illustrations are covered over with a semi-nonactinic colored film which retards the action of light, whereas the type proofed on the most transparent cellophane receives the full action of the light. This permits a single exposure of both to the light.

To Stop "Bootlegging" in Printing and Engraving

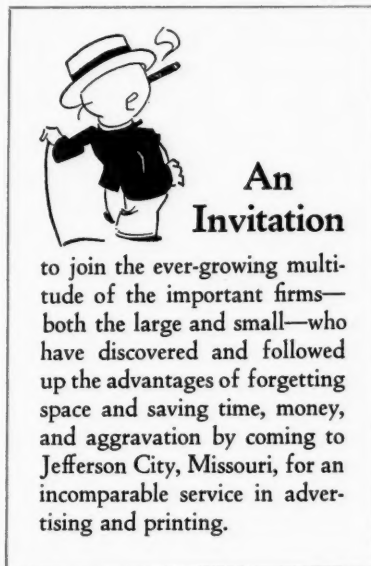
The American Wage Earners' Protective Conference, representing sixteen international unions, with Matthew Woll as chairman, is a new organization the purpose of which is to protect the engraving and printing business, among other lines, from all unfair competition with goods that reach the United States through gaps in the tariff fence. This group has secured rights: (1) To appear before the customs courts as well as the manufacturer and importer. (2) On denial of entry of books and engraved and printed work claiming entry under United States copyright and registered trade-marks. (3) On denial of entry of engraved or printed matter which is the product of forced or convict labor. (4) To intervene in cases where American purchases of lithographed, engraved, or printed matter are mailed into this country without payment of any duty. It is reported that "thousands of books are now being printed in Central Europe for consumption in this country."

New Text on Gravure Work

Readers from time to time have asked for a book on photogravure and rotogravure. Their requests are now supplied through "Photogravure," by H. Mills Cartwright, F. R. P. S. This is a timely work, for the demand for photogravure is increasing, both from printers and photoengravers. Mr. Cartwright is entirely familiar with all the work and leads the beginner through the process in a most practical manner and in simple language. It would be well for every rotogravure worker, that is, those en-

gaged in preparing copper cylinders for the presses that produce, for example, newspaper supplements from a web of paper, to begin with photogravure and learn the delicate technic required in making negatives and positives and in retouching them, as well as in photoprinting, etching, inking, and wiping

* * * A COPY IDEA * * *



An advertisement from the cover of a recent issue of the house-organ of the Botz-Hugh Stephens Press, of Jefferson City

the plate or the cylinders. All these operations Mr. Cartwright describes fully. The book may be ordered through THE INLAND PRINTER at \$3.65 postpaid.

Pictures Reach the Eyes, Not the Ears

Our friend, that printer and philosopher, Norman T. A. Munder, always tells truths in a bright and interesting way. In a recent article he pays this high tribute to the art of photoengraving: "You can reach the brain and soul better through the eyes than through the ears. We remember far better what we see than what we hear. The camera has been copied after the eye, which represents the lens, and the head. When a message is before the human eye the exposure takes place in the mind just as an exposure is made on a negative. We often say: 'In one ear and out the other.' But when it goes in through the eye there is no way for it to get out. The exposure is there and is stored away for future reference." Mr. Munder, be it remembered, was first to so print halftones on Japan paper that they were recognized as art prints by connoisseurs.

Better Methods of Engraving and Printing

Frank E. Gannett, in his address before the newspaper editors at Washington, D. C., said: "There must be an improvement in our engraving methods. The present process is too slow and too costly. It is strange that in all these years we have made no progress in engraving. We are still using the same old methods of etching in a hard metal by a slow-etching acid. The process can be improved by using a softer metal; by finding a stronger etching fluid; by discovering some substance that can be hardened after etching, or by finding a process that will require no etching."

Such a method as Mr. Gannett is seeking has been found and described in these pages. It requires no etching, but prints from a plate of almost indestructible chromium. And the present writer, with twenty-eight years of familiarity with newspaper pressrooms, has seen pages of type by pantone on coarse newsprint turned out at newspaper speed sharper and crisper than by any other method at present known.

New Way of Drying and Reducing Dry-Plate Negatives

Alexander Murray, of the Eastman Kodak Company, has developed a new method of handling dry-plate negatives which brings them into competition with wet plates, especially in the time taken in drying. His method of drying should be most valuable to news photographers as well as photomechanical workers, and is as follows: Remove the negative from the water and dry the back of the glass with a towel. Hold the negative face up and pour on some "drying" hypo, made by dissolving one pound of crystal hypo in one quart of "Peridak" stock hypo. It should be used at 80 degrees Fahrenheit when it has a gravity of 43 degrees Baumé. When the wet negative is flowed with the above-given solution it is then rubbed into the surface with cotton or the fingers, drained off, and fresh solution applied a second and a third time. By the third application most of the water will have been displaced. Shake excess solution off the negative, lay it on a table, and rub the surface dry with an absorbent cloth. The surface will have a slightly greasy appearance, rapidly changing to a mat effect. The whole operation takes about three minutes. Every reader should secure from the Eastman Kodak Company a copy of its "Peridak" communication, addressing the request to Rochester, New York.

Color-Plate-Making History Briefly Related

In "The Building of a Book," William J. Wilkinson tells so concisely the early history of color-plate-making that it deserves a place here. The material reads as follows:

When Roger Bacon, the foremost scientist and philosopher of the thirteenth century, described the first camera, and Baptista Porta improved upon it in 1500, they must have marveled at the beautiful colored images projected on the ground glass of the camera. But it was not until 1818 that Joseph Nicéphore Niepce of France began his experiments to fix those images. Later, when Niepce's partner Daguerre in 1839 fixed the camera image on a silvered mirror, the painters of France were all seized with panic, and Paul Delaroche declared: "Painting is dead from this day." The daguerreotype and the numerous processes that followed it recorded only the lights and shadows; fleeting color still evaded the scientist experimenter, and it was believed it would never be possible to record it. In 1869 another Frenchman, Louis Ducos du Hauron, published a "Handbook of Heliography" in which he described the essentials necessary to success in reproducing the colored images of the camera. Du Hauron was ahead of his time, and he died in poverty. In 1873, Professor Vogel, of Germany, announced a method of increasing the color sensitiveness of photographic plates,

and finally our own William Kurtz, an artist-photographer of New York, continued all the theories that had gone before and produced in 1892 the first practical set of three-color halftones to record the colored images of the camera by the printing press.

Para-Tone, a New Tint Medium

Before my friend Ben Day invented the tint-laying machine it was customary for lithographers to pull transfers from engraved tints and offset the ink from them on stone to shade a building or produce a sky effect. Now comes a medium called Para-tone consisting of sheets of transparent paper on which are printed lines and patterns of different kinds. The artist can apply tints to his drawing by turning a sheet of the Para-tone face down on it and rubbing lightly on the back with a burnisher. The tint will offset wherever pressure is applied. Moisture on the back of the paper releases the tint from it just as decalcomania is applied. The advantage to the artist is that he can apply tints to the drawing before getting the okay from the customer. If he prefers to have the photoengraver attend to the tints they can be transferred to the metal.

nishing an impression richer in ink. This intaglio method requires more time, and its success depends on the photographer. He will find that wet plates will give him superior results. Though the intaglio method is being sold as a secret under different names and is said to be covered by alleged patents, he can rest assured that he is free to etch grained zinc plates intaglio and print from them.

Bichromate Poisoning Once More

I served my time as a printer but have taken up photolithography, thinking there is more of a future in it. I like the work if it were not that terrible sores have broken out on my hands from bichromate poisoning. I remember seeing in THE INLAND PRINTER a recipe for a salve for such sores. Will you oblige by printing it again, for I know a number of fellow sufferers.—"Photolithographer," of Milwaukee, Wisconsin.

Since light-hardened bichromatized gum arabic has been recommended as being superior as a holder of moisture to the grain on metal in planographic printing, bichromate poisoning has become more common. During the time the present writer was a photolithographer, eight years at least, his hands and arms from finger-tips to almost the elbows were stained with a 10 per cent solution of potassium bichromate without being poisoned by it, while he has seen others incapacitated for work by hideous sores after using this poison but a short time. Observation and experience have taught this: No salve or remedy will stop the effects of this poison. It is the result of a certain blood taint inherited by some workers, and the only cure is to take up other work.

INTERESTING NOTES ON OFFSET

Black Key Plate on Polished Zinc

Can you help me out on a method that will give sharp and exactly the same sized key plates of the same subject on several polished zinc plates for laying Ben Day tints to print in colors? I have some scientific subjects to do in from seven to nine colors, with very thin line key plate drawings. Have been using the old lithographers' method of tracing the key plate drawing with a sharp point on celluloid, filling the scratches with red chalk, and transferring this key in red chalk to the many zincs. I find that the celluloid stretches after the many pulls through the hand press, so that the key in the last ones pulled is more than a line out of register. Assistance will be appreciated.—"Photolithographer," Chicago.

The photoengraver has worked out the following way to do this: First a line negative is made of a drawing. Then as many sheets of zinc as are required for the printing are cleaned with potash, washed with water, and then dried quickly. Chlorid of antimony, which is commonly called "butter of antimony," is brushed over the surface of the zinc, and turns it a fine blue-black. Wash and dry these zincs and photoprint on them in inked albumin as many prints from the negative as you have colors. Heat till the rosin is incorporated in the ink, put the zinc plates in the customary alum-acid graining bath, and brush

lightly, when the antimony black will disappear between the ink lines, showing the zinc surface a bright mat gray. Wash and clean away the inked image with potash and you will have a sharp black key plate which will not take ink, surrounded with slightly grained zinc admirably adapted to take and hold the Ben Day tints. If you do not have the facilities for doing the photo work show this item to your photoengraver.

Planographic Plates Etched Intaglio

Whether printing direct from zinc, or by offset, in the planographic manner, it has been found that photoprinting from a positive and etching the zinc slightly intaglio are an improvement, whether the subject be line or halftone. The reason for this is that the intaglio, or sunken lines or dots in the grained zinc, preserve a sharper edge of division between the ink image on the zinc and the ink-rejecting areas. This prevents either the ink or water encroaching on each other, thus solving the chief problem in lithography. Further, the intaglio line or dot holds more ink than the perfectly flat or planographic surface. Consequently the intaglio plate gives off more ink during printing, fur-

Initial Letters

An initial letter brightens up a page. Yet it must not be too attractive. It should conform in color to the pattern of the type page and become a part of it. If we made a pictorial initial, we'd have something for the reader to look at. We would have an illustration. And an illustration is not an initial letter—it is a picture.

The reader's mind shouldn't be distracted from the thought of the author. He should read smoothly. That's one reason—and a good one, I believe—why an initial letter should be subservient to the text, form a part of the type-page pattern, and not call attention to itself by so-called clever pictorial allusion. Decorative design in the form of conventionalized flower motifs does not obtrude if it's well done.—From "The Linotype News."

New Books for the Printer's Library

The Times Book of Printing

"Printing in the Twentieth Century" is fittingly described on the title page as a survey reprinted from the special number of the London *Times*, October 29, 1929. (This special number was reviewed in considerable detail on page 111 of our December issue.) The material has been published as a book in answer to the demands of those who desired this remarkable compilation of printing information in permanent form.

Space limits prohibit the listing of the innumerable articles, which will be found to be quite thoroughly itemized in our December issue as mentioned above. The general classifications are as follows: the history of printing; typography; bookmaking; illustration in monochrome and color; color printing; the newspaper and periodical press; general printing; printing machinery; printing abroad; paper and ink.

As an indication of the volume's incredible scope, note the items covered by the section on illustration in monochrome and color, as follows: the halftone process; photogravure; photolithography and offset photolitho; lithographic printing; collotype and pantone; the Renck system; engraving on wood, copper, and steel; etching, mezzotint, and aquatint; rotogravure printing; halftones for newspapers; phototelegraphy.

"Printing in the Twentieth Century" is printed in large, clear type on an excellent grade of stock, and is liberally illustrated with plates in black, in sepia, and in full process colors, including direct-color photography. It is an invaluable addition to the library of every printer. The book is sold by THE INLAND PRINTER at \$3.00 postpaid.

The Printing Trade in Berlin

With the title, "Das Buchgewerbe in der Reichshauptstadt," comes to us a 140-page small-quarto volume issued by the Berliner Typographische Gesellschaft. It is a comprehensive review of the activities of the printing and associated industries of Germany's chief city, and comprises about twenty-five articles by as many different writers, each one devoted to some detail of the graphic arts, including even the bibliography of typography, a list of articles on graphic arts subjects, and lectures given before associations of our trades. Pic-

tures of prominent members of the Berlin Typographic Association preface the text, and illustrations of modern machines are interspersed throughout the latter. Much matter of biographic and historical interest, as well as local statistics, adds to the value of the book. Space does not permit listing the contents; but any printer having a mastery of the German language can be assured that the accounts of what has been going on among his colleagues in Berlin merit his consideration, and that he will be happy to find a niche in his library for this volume, which, as one naturally expects, is most handsomely printed and very neatly bound.

The price of this book is \$3.00, and it may be procured through THE INLAND PRINTER. N. J. WERNER.

The Use of the Air Brush

"A Treatise on the Air Brush, With Progressive Lessons," by Samuel W. Frazer and George F. Stine, is a combination of the books on this subject published respectively by Frazer in 1915 and by Stine in 1920. Duplication

* * * A COPY IDEA * * *

Are You Gambling With Your Business



ONE THROW of the cubes . . . you know the rest, if luck is not in your favor. So it is with your printed publicity—the silent ambassadors that either make or break your business. Those that are slovenly attired will never put your message across in a convincing manner . . . they will not ring the register of action on the part of the recipient like those that are received garbed in raiment that is prim . . . that fairly beam with the organization back of them. Why not let us show you the difference between the "one and ten spot in advertising"? And no obligation for this service.

The cut not only attracts the eye but makes the sense of the heading impressive. An advertisement by the Smith Printing House, alert Vineland, New Jersey, concern

has been avoided and new material has been added. As the air brush is now commonly used by photographers, designers, engravers, lithographers, show-card writers, etc., this authoritative treatise will be welcomed by many employed in the graphic arts. The book may be purchased through THE INLAND PRINTER at \$2.65 postpaid.

Aesop Glim in Book Form

The many who have read the contributions of Aesop Glim in *Printers' Ink* and *Printers' Ink Monthly* will find no interest in this review, for "Aesop Glim, Advertising Fundamentalist" is a compilation of these articles within one volume. There are plenty of others, however, who can and will profit by this anonymous writer's sound comments on a field which has suffered from more than its share of unreliable discussions.

Aesop Glim divides his book into four sections: preparing advertising; reproducing it; market surveys, and miscellaneous diatribes. He talks of headlines, illustrations, layouts, copy, and there isn't a paragraph from which the information-seeking reader cannot gather a profitable thought or two. Under the second section Aesop dwells upon pitfalls in buying printing, advises readers to deal with the printer as an important factor rather than a tradesman, and comments upon the various methods of advertising reproduction. The discussion of market surveys alone is worth the book's price, in these days of master printers sufficiently skilful and aggressive to extend their activities beyond case and pressroom. All of which is just another way of saying that this book belongs in every printing plant which does anything at all in creative service.

"Aesop Glim, Advertising Fundamentalist" may be purchased through THE INLAND PRINTER at \$4.20 postpaid.

Advertising for the Beginner

"A Primer of Advertising," written by A. C. M. Azoy, Jr., advertising manager of the Rogers Peet Company, and instructor in advertising at Columbia University, is written for the benefit of those who know little or nothing about the subject. The book has chapters on national advertising, local advertising, the agency, the advertising department, copy, engraving, typography, layouts, magazine and newspaper advertising, etc. It will be found exceedingly helpful by those seeking the A B C's of advertising and related fields. The book may be purchased through THE INLAND PRINTER at \$3.15 postpaid.

Valuable Facts for Every Busy Printer

Inks, Driers, and Pastes

51P. Folder, "Kelly Press 'Utility' Ink," by American Type Founders Company. Demonstrates printing quality of this ink.

Mechanical Equipment

52P. "Supplement C to Catalog A," by John H. Ballman. Electrotypes of ornaments, headings, certificate borders, etc.

53P. Broadside, "Printing Paper Rolls," by Cameron Machine Company. Evidence on advantages of using Cameron rolls.

54P. Booklet, "Challenge Time- and Labor-savers for Printers," by Challenge Machinery Company. Chases, galleys, furniture, gages, machinery, etc.

56P. Booklet, "Practical Pointers on the Selection of Motor Control," by Cutler-Hammer, Incorporated.

57P. Booklet, "Embossography Process and Machines," by Embossograph Process Company. Raised-printing equipment.

58P. Folder, "A Perfection Automatic Gummed Tape Dispenser," by Gum Products Press. Details of machine.

59P. Folder, "New Harris Automatic Flat-Bed," by the Harris-Seybold-Potter Company. Shows the new 20 by 26 four-roller press and gives essential facts.

60P. Broadside, "Points the Way to Better Printing," by Illinois Testing Laboratories. The Alnor portable and stationary temperature-measuring instruments.

61P. Portfolio, "Suggested Equipments for the Linotype With Wide Auxiliaries," by Mergenthaler Linotype Company.

63P. Broadside, "Words, Words, Words!" by Printing Machinery Company. Shows the advantages of Warnock and Sterling patent-base plans.

64P. Circular, "The Ultimate Composing Stick Is Here!" by H. B. Rouse & Company. Describes Rouse quarter-point and micrometer composing sticks.

65P. Circular, "There's Only One Opinion About the Rouse Band Saw," by H. B. Rouse & Company. Testimonial letters.

66P. Broadside, "Vac-Clean; Type High!" by the F. Wesel Manufacturing Company. Facts on the Wesel type-high machine.

Paper and Cover Materials

67P. Folder, "Porcelain Enamel," by Allied Paper Mills. Printed samples and weights and colors in this stock.

68P. Broadside, "Oxford Super for the Seedsman," by Birmingham & Prosser Company. Stock printed in full colors.

69P. Portfolio, "L. L. Brown Certified Papers," by L. L. Brown Paper Company. Contains specimens of durable papers.

70P. Broadside, "Butler's Ambassador Enamel for Strength," by J. W. Butler Paper Company. Specimen in full colors.

71P. Folder, "Campan Cover," by District of Columbia Paper Manufacturing Company. Six colors in this cover stock.

72P. Folder, "The Charm of Chinatex," by District of Columbia Paper Manufacturing Company. Shows attractive stock.

Glance through the titles of current printed matter listed here for the guidance of master printers and of printshop executives. They will cost you but five minutes of time and the stamp you use. Fill in all the spaces on the coupon, mail this to *The Inland Printer*, and your postman will bring you the pieces you desire. Requests can be honored only when the coupon is used and all the coupon spaces are filled in

76P. Folder by Crane & Company. Encloses sample of Crane's all-new-rag bond.

77P. Broadside, "Our Best Bid for More Business," by Crocker-McElwain Company. Certificate bond printed in colors.

78P. Broadside, "The Rainbow in the Office," by Crocker-McElwain Company. Action bond in ten different colors.

79P. Broadside, "We Want a Modern Letterhead, Too," by Crocker-McElwain Company. Certificate bond paper printed in attractive colors.

80P. Portfolio, "The Improved Atlantic Bond Colors Have Arrived," by Eastern Manufacturing Company. Unique die-cut job showing twelve different colors in Atlantic bond stock.

81P. Booklet, "Old Badger Ledger," by Fox River Paper Company. The colors, weights, and finishes in Old Badger ledger.

82P. Folder, "Lancaster, the Aristocrat of Bonds," by Gilbert Paper Company. Specimen printed in colors.

83P. Folder, "Samples of Gummed Holland Cloth," by Gummed Tape and Devices Company. Shows samples in ten different colors.

85P. Folder, "Wilton Cover and Text," by Hampshire Paper Company. Colors, weights, and sizes in these stocks.

86P. Folder, "Business Books in Business Bindings," by Holliston Mills, Incorporated. Books bound in firm's book cloth.

87P. Booklet, "Span-o-tone Holliston Book Cloths," by Holliston Mills, Incorporated. (This costly sample book can be sent only to those who have jurisdiction in the purchasing of book cloths.)

88P. Booklet, "Six Points of Superiority in Kroydon Cover," by Holyoke Card and Paper Company. Shows nine colors.

89P. Portfolio, "Oceans of Color," by Howard Paper Company. An attractive die-cut job showing the range of Howard bond colors and also letterhead samples.

92P. Folder, "So the New K V P Bond Is Double-Sized," by Kalamazoo Vegetable Parchment Company. This is a sample of the new stock.

93P. Folder, "Class Customers," by Linweave Association. Linweave text effectively printed in water colors.

94P. Portfolio, "Golden Opportunity Kit," by Linweave Association. Direct-mail campaign aiding sales of Columbian clasp envelopes.

95P. Sample pad, "Sunrise Fancy," by Matthias & Freeman Paper Company. It shows Sunrise line of fancy papers.

96P. Circular, "Build Your Walls as Other Products Are Made," by McLaurin-Jones Company. Sample of a commercial job on McLaurin-Jones Waregold text.

97P. Broadside, "Bodleian," by Reading Paper Mills. Printed sample of stock.

98P. Booklet, "Strathmore Courier," by Strathmore Paper Company. Samples of this stock printed in attractive colors.

99P. Folder, new "Rhododendron Box Cover," by Strathmore Paper Company. Various colors and finishes in box-cover stock are described.

100P. Booklet, "Wayside Text," by the Strathmore Paper Company. Showing different colors in this stock.

101P. Folder, "Does Your Best Letter-writer Answer All Your Correspondence?" by S. D. Warren Company. Emphasizes the value of envelope enclosures.

102P. Broadside, "Who Keeps Your Cut-Price Competitor Alive?" by S. D. Warren Company. Stresses national advertising done by this company.

103P. Folder, "A New Strong-colored Bristol," by Warren Manufacturing Company. Delaware bristol in seven colors.

104P. Folder, "Emblems," by Riegel Paper Corporation. A printed specimen of Riegel's leatheret cover stock.

105P. Folder, the "Washington Brilliant Cover," by District of Columbia Paper Manufacturing Company. Shows samples in ten different colors.

Type and Typography

106P. Booklet, "French Faces," by Continental Typefounders Association. Shows jobs set in L'Astrée and in le Mercure.

107P. Specimen book by Printers Supply Service. Shows type and rules available.

108P. Specimen book, "A Classic Type Design," by the American Type Founders Company. Showing Goudy Extrabold and Extrabold Italic.

Miscellaneous

109P. Broadside, "This Combination Solves Your Mailing Problem," by International Mailing Tube and Wrapper Company. Shows advantages of the Peerless tube and International photo mailer.

110P. Booklet, "First-Aid Service in Small Industrial Plants," by Metropolitan Life Insurance Company. Worth having.

111P. Booklet, "Type Versus Hand Lettering," by Continental Typefounders Association. Shows Gloria, Spanish type face, in several sizes.

112P. Booklet, "Denham Costfinder for General Managers," No. 35, by Denham Costfinding Company. Helpful information on profitable management.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive copies of Nos.
Name Address
Position With

What Is an Average Day's Production for One of Your Advertising Compositors?

By HARVEY A. WITT

HOW MANY newspaper owners or printers have any clear idea of what constitutes a fair average day's work for a handman in the ad composing room of a modern newspaper? I feel sure that if you were to ask a printer how many column inches he averages a day or a night, he would have to guess at the amount. I am also sure that his guess will be a great deal higher than the facts warrant. I may be wrong, but I think that the employers are just about as much in the dark as the printer in the ad composing room.

In connection with work at the Lathrop Trade School, Kansas City, the question came up in my Related Trade Information classes, "How many column inches of display advertising matter should the average journeyman be able to set in a day, or an hour?" In discussing the matter, we wondered how the foreman decided on the number of column inches he should have in order to justify the hiring of an office sub. We began looking for this kind of information. If anyone has authentic data on this subject, we have not been able to find him. Among others to whom we appealed for help was S. W. Heyward, night foreman of the Kansas City *Star*. Mr. Heyward's letter in reply to my inquiry reads as follows:

It is impossible to state what any one man's production should be in eight hours, but the average production of 9,234 floormen in the night composing room of the *Star* for the year 1929 was 4.37 columns. This included all classes of display composition. The classified ads are set on news machines and no separate record kept. This may help, but I doubt it.

At first I was of the opinion that Mr. Heyward's information was not going to be of much assistance to us. However, after talking the matter over with Clinton V. Hill, instructor in charge of hand composition at the trade school, we hit upon the following plan. We found that if 9,234 men (which is the same as one man working 9,234 days), set an average of only 4.37 columns each in eight hours, which is equivalent to only twelve column inches an hour, the average time would be about five minutes a column inch—not much faster than the old-timer could set straight matter.

The author of this article brings up and sheds a little light on a subject about which more information would be valuable. It concerns the amount of display advertising in column inches a man should set in a day. Readers having figures are urged to submit them

We felt that we hadn't gone very far, because of the wide difference in display advertising. For example, ads for a cut-rate drug store take a great deal longer to set than a clothing or an automobile advertisement. We knew that we must make some allowance for the different kinds of copy. We apparently solved this matter of classification by collecting over two hundred ads ranging all the way from a single-column two-inch ad to a double-page spread. These ads were divided into five groups.

We arranged five tables in a line. Those we thought contained the smallest amount of handwork were put on Table 1; those containing more handwork were placed on Table 2. The next higher group was placed on Table 3; the next on Table 4; and the most difficult of all, which contained the cut-rate drug ads, was put on Table 5. After a second examination we shifted some ads

hand-set line to nineteen column inches. The ads on Table 2 averaged one hand-set line to sixteen column inches. Those on Table 3 averaged one hand-set line to nine column inches, and on Table 4 the ads averaged one hand-set line to six column inches. On Table 5, which contained the cut-rate drug ads, there averaged one hand-set line for every four column inches.

Based on the practically two hundred ads which we classified, it would seem that the average newspaper display ad contains about one hand-set line to eleven column inches. On this basis, a two-column five-inch ad with one hand-set line would be average, or in Class 3. If, however, there were two hand-set lines, the ratio would be one to five and the ad would then fall in Class 4.

From the foregoing data we compiled the accompanying table for journeymen and apprentices for production in the ad composing room of a daily newspaper. These figures are an estimation of the approximate time that should be allowed for setting one column inch of newspaper display advertising where the straight matter has all been set on the machine. The table also shows the

PRODUCTION TIME FOR AD MEN

Class 1—1 to 19:	Time a column inch, 2.5 minutes; column inches a day.....	192
Class 2—1 to 16:	Time a column inch, 3.75 minutes; column inches a day.....	128
Class 3—1 to 9:	Time a column inch, 5. minutes; column inches a day.....	96
Class 4—1 to 6:	Time a column inch, 6.25 minutes; column inches a day.....	77
Class 5—1 to 4:	Time a column inch, 7.5 minutes; column inches a day.....	64

APPRENTICES' TIME

Class of Work	Hand-set lines to Column Inch	Fourth Year		Third Year		Second Year	
		An Inch	A Day	An Inch	A Day	An Inch	A Day
Class 1.....	1 to 19.....	3.75	128	5.	96	7.5	64
Class 2.....	1 to 16.....	5.	96	7.5	64	8.25	42
Class 3.....	1 to 9.....	6.25	77	10.	48	15.	32
Class 4.....	1 to 6.....	7.5	64	12.5	38	18.75	26
Class 5.....	1 to 4.....	8.75	55	15.	32	22.5	21

from one table to another. When once separated in this way, it was easy to note a wide difference in the amount of work required to set them.

Taking another step in our investigation, we counted the hand-set lines and the total number of column inches of ads on Table 1, and were surprised to find that these ads averaged but one

amount of ad composition the printer would produce on that basis during a regulation eight-hour day.

Let us take the two-column five-inch ad that we classified as average as an example for the application of this table. The average hand compositor should be able to make a sketch or layout, if one is not furnished; mark up the straight

matter for the machine; get up the border; line it; put in any base that is required for a cut; set the hand-set line; put in the machine-set "guts"; space out; tie up, and pull proof, in fifty minutes. That is at the rate of one column inch for each five minutes as shown.

I do not offer this as a bulletproof method for arriving at the amount of production that the average handman

should be able to produce. I do not know just how these figures will work out in actual use. I will welcome a report from any executive or ad man in the industry on the results he obtains from trying it out. We are trying it out with our students, but would like to have the benefit of the experiences of men in the trade under regular everyday production conditions.

On the Printing of Lithographed Bond Coupons

By W. J. BUIE

THE METHOD outlined in the May number of THE INLAND PRINTER for printing lithographed bond-coupon sheets attracted my attention, largely because the experience in the plant with which I am connected has been so different. On issues with maturities in five-year periods the five-up plan may be economically used, but most bonds are issued with annual maturities and semiannual interest payments, and where twenty coupons or more are required the five-up method demands too much mathematics for the safety of the shop in delivering an errorless job. And nothing is more dead or worthless than a wrongly printed bond!

Another difficulty with the five-up method is that many bonds have the coupons attached to the bond sheet in one piece. Often the coupons on these bonds are numbered by the lithographer, beginning with the lower left-hand coupon and running from one up in sequence to ten on the first strip and from eleven to twenty on the second or inside strip. With such blanks the coupons cannot be printed on a platen press.

For this character of bond we have worked out a system or method of handling that not only saves time, but gives the greatest assurance of safety in delivering a perfectly printed bond so far as dates and corresponding coupons are concerned. For the purpose of outlining that method let us assume a run of 100 bonds, each in the denomination of \$1,000, payable over a period of ten years in instalments of \$10,000 each year, with interest payable semiannually, say as of June 1 and December 1.

The body of the bond is printed first, changing the maturity dates on each ten. This can usually be done by lifting one slug and inserting another carrying the next maturity. The body having been completed on the whole series, we next take up the coupons. We set two coupons complete and additional slug lines for each succeeding maturity. In

locking the coupon form we blank-in the space for the full printing surface of the coupon sheet except for that occupied by the first two coupons. These blanks are made up in sections the exact depth of two coupon spaces. Inasmuch as all the bonds carry the first two coupons without change the full number is run, the ten bonds maturing in one year are set aside, the form is opened and the two coupons are moved up two spaces by shifting one piece of furniture, the dates of the coupons are changed to the second year, and the remaining ninety coupons are then printed.

It is not necessary to change the feedboard guide, as, with new, clean slugs and hard packing, little or no makeready is required. If makeready is necessary the feedboard guide may be moved forward the width of two coupon spaces and the same makeready used. This method is continued until the full strip of ten coupons is completed. The form is then shifted the width of the first

coupon strip and the same operations, beginning at the foot of the coupon sheet, are followed until completed. This method requires the opening of the form nine times and one shift, or less than two hours, to complete the 550 impressions necessary on 100 twenty-coupon bonds, two-up.

On the bonds as thus run there are, except for the last maturity, from two to eighteen blank coupons. To render it impossible for any extra coupons to be printed in on a bond after its sale, we set up several lines of the word "Void," using an outline letter, sixty- to seventy-two-point size, and imprint this on all blank coupons. Blank coupons are never clipped from the bond, whether in separate sheets or attached. By this method the whole bond, whether in one sheet or two or more, is kept intact.

Where printing an issue of bonds of the character above described, that is, with the coupons attached to the body of the bond, a ten-coupon sheet may be used for those maturing from one to five years, inclusive, and twenty-coupon blanks for the other maturities. This avoids overprinting so many blank coupons and entails no more press changes.

Where a large number of bonds with coupons attached is to be run it may be more economical to set the full number of coupons, lifting the last two coupons after the completion of the last maturity and inserting the "Void" lines in the space vacated, lifting the two latest maturities as the number of bonds for that date is completed. Another difficulty often arises that makes this dangerous, if not impractical. Many bond issues have two or more denominations maturing on the same dates, thus requiring two sets of coupons because of the difference in the total of the interest coupons. In these instances we have found the two-up method not only the most economical, but freer from probable errors in making so many changes, such as getting the \$1,000 interest coupon on the \$500 bond, or vice versa, or inserting the wrong maturity dates.

In this day when bond issues are so numerous and for so many different purposes, with terms and dates of payment so multifarious, the simplest method human ingenuity can devise to insure accuracy is not only the safest but the most economical. The safe method is always the economical method. A lot of spoiled bonds is the nearest approach to a total loss that can befall a printing shop. There is no salvage, except the possible salvage of the original slugs, which is comparatively trifling.

* * * A COPY IDEA * * *

HARMONY

*In Accord
With Springtime*

THAT blending of the sweet sounds that pleases the ear and soothes the spirit . . . That blending of colors that pleases the eye and inspires the emotions . . . That blending of black and white on the printed page that lures the attention and stirs the imagination . . . All is harmony . . . The printed page can have no higher human interest than harmony.

Cover-page advertisement from the house-organ of the Smith Printing House, which is located at Vineland, New Jersey

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

ELMER W. MILLER, Cincinnati.—If the triangles in the band across top and bottom were just a little smaller and thus less pronounced your blotter "Let's Go," which is very well arranged, would be altogether satisfactory as a specimen of printing. The colors which you have used are excellent in every respect.

WARE BROTHERS COMPANY, Philadelphia.—Your folders "Punch" and "Looking From the Right Angle" are impressive as a result respectively of the odd shape and trick fold and the cutout. The typography is suitably high grade and the presswork and colors are satisfactory.

Herkimer (N. Y.) *Telegram*.—Both of the business cards of your company are neat and satisfactory, in fact, above average. We feel that it was unnecessary to set the name of Mr. Oliver in the contrasting style of type. This is really the only feature about either card which merits adverse criticism.

WALTER H. LEVASSEUR, Buffalo, New York.—The specimens you submit, both the advertisements for clients and the items of your own advertising, are topnotch as to quality. Your folder "We Make 'Em" is a knockout, and we regret that, due to the number of colors and the manner in which these are used, we cannot reproduce this item in a way to do it justice.

THE SOUTHWORTH PRESS, of Portland, Maine.—Specimens of printing submitted by you, as in the past, are excellent in every respect. Chaste, dignified typography in attractive and legible type faces shows to full advantage as a result of the use of fine paper stocks. Too few printers and advertisers appreciate the big gain in effectiveness that may often be brought about by a small additional expenditure for better paper stock.

THE NATIONAL CAPITAL PRESS, Washington, D. C.—Your "Guide to the Franciscan Monastery" is a most commendable effort. The typography is not only excellent but is in thorough keeping with the character of the subject, in short, decidedly appropriate, as is also the handsome engrossed cover design printed in colors. It is thoroughly in keeping with the illuminated work of olden times, when books were for the most part on religious topics.

G. E. WILSON, of Long Beach, California.—Although the lines are crowded and we regret the introduction of the line set in Law italic with the lines of Cop-

perplate Gothic, your business card is very neatly arranged and well displayed. Type is entirely too much subordinated on your blotter house-organ (No. 2); and in fact there's so little text, and it is made so uninviting by the rules and ornaments, as to raise the question regarding whether or not it really proved worth while as an item of advertising.

H. C. RICE, Boston, Massachusetts.—As far as general design is concerned, we like your cover for *The Business Educator*. We can also "pass" the lettering, which lacks class, however. What we must say contrariwise about it is that the lines of the title are too high and also too small in relation to the name of the company at the bottom. This was unavoidable in view of the character of the paneling, but no design idea should be followed which necessitates improper display values and unbalanced effects, as the final appearance of the job will suffer because of these faults.

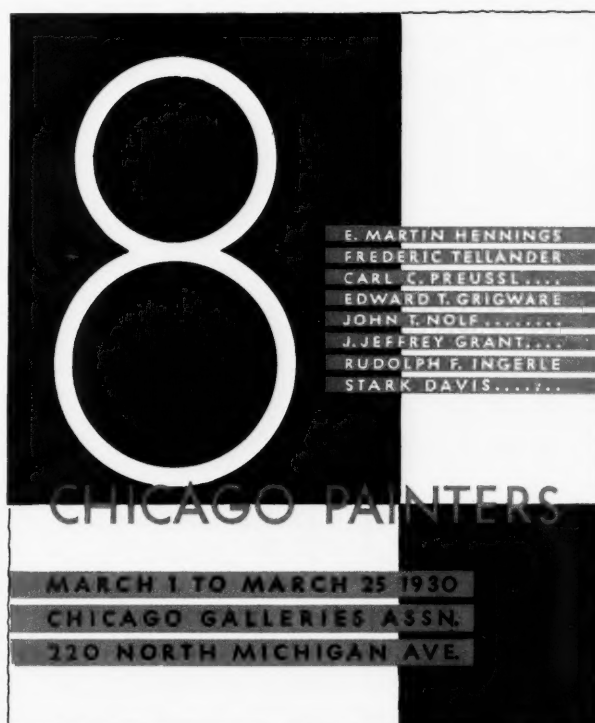
MEISENHEIMER PRINTING COMPANY, of Milwaukee.—Except for the title page and also the right-hand one immediately following you have done a highly commendable job on the large catalog "Moe-Bridge's Artistic Lighting

Equipment." The ornamentation on the two pages in question is altogether too pronounced in our opinion and out of key with the attractive high-class merchandise so exceptionally well illustrated farther on. Presswork is very good, in fact, good printing is characteristic of the product of your plant, a fact of which you may well be proud.


MCCRAW PRINTING COMPANY, of Dallas, Texas.—Your blotter "Thank You" is very good, though it would be improved if there were less text set in larger type, the size used being out of proportion to the display features, which overshadow the text rather too much. Word spacing is too wide in nearly every line of the text. Layout is the best feature. The round blotter is catchy and its novelty gives it attention value. We regret that so many styles of type were used; also that the type matter does not fit the shape better than it does, though to make it do so, at least with the copy used, is, we suspect, out of the question entirely.

IMPRENTA LOZANO, of Laredo, Texas.—Your new business card in violet, green, and orange is interesting, impressive, and not unattractive, though on the border line of being too ornate. You have in our opinion gone too far on the blotter with the oval reverse "S" in the triangle in the lower left-hand corner. The triangular effect at the bottom is fair enough, and would score better if it were not for the jagged band across the top, which is quite too pronounced, and the ornaments at the start of the first line of text. Of course, too, condensed gothic type used is not attractive, but you are probably well enough aware of that fact.

H. G. BOYER, Charlotte, North Carolina.—Although departing from the general practice in respect to the placing of type on a letterhead about as far as any examples we have ever seen, still the layout of the one for the Caskie Dillard Company is commendable for its originality and is decidedly impressive, generally speaking. The type is an especially poor one, however, and it just about nullifies the praiseworthy features of layout, the nature of which, being so informal, with the name and address at the bottom, demands the use of a type readable without difficulty or uncertainty at a glance. Try the same idea with Cloister,




Cover of booklet by the R. R. Donnelley & Sons Company, Chicago. This job was originally printed in black and bright green on silver paper



THE PI-BOX
Monthly Bulletin of
SAN FRANCISCO CLUB OF PRINTING HOUSE CRAFTSMEN


VOLUME VII APRIL - 1930 NUMBER 7


The Craftsmen's Invocation



THOU BENEFICENT ART AND MYSTERY, whose mission is to carry enlightenment to all people from age to age, make us, thy craftsmen, worthy of thee and of all the craftsmen who in times past have glorified thee. Let thy light shine upon our lives and our vocations. May no word or deed of ours, or any of our handiwork, bring dishonor upon thee; but rather may we uphold thy dignity at all times and in all places and in brotherly love and helpfulness advance thy fame, to the end that all men may be persuaded to acknowledge thee as mightiest among the Arts and Crafts. So let it be

— Henry Lewis Bullen —





The Pi-Box
Official Bulletin of the San Francisco Club of Printing House Craftsmen
GEORGE FINIGAN
Editor
491 Cal Street - San Francisco

President's Message

THANKS to Clifford Anderson, chairman of the program committee, this March meeting was one of the most interesting meetings we have ever held. "Cliff's" selection of such capable and convincing speakers as Walter A. Folger, H. H. Hilscher and Charles W. Collier is to be highly commended.

We also had the good fortune to have with us at this meeting, the father of the Craftsmen's clubs on the Pacific Coast. Mr. Joseph Phillips. There were also present a number of ladies and gentlemen connected with the advertising profession (who were the guests of various members of the Club) who expressed their unstinted admiration of the good work the San Francisco Club of Printing House Craftsmen is doing to smooth out the perplexing problems encountered in the day's work.

Mr. Eugene S. Carrigella, director of Industrial Arts, San Francisco Junior High Schools, was also an interesting observer of the Club in its work of education. He expressed the opinion that one of the first things that has come under his notice in the educational field was the unselfish attitude of the Craftsmen toward the education of the apprentice and their endeavor to promote their cultural and technical education.

The April meeting will be "Paper Night" and the various paper houses in the city will be called upon to supply the speakers, and as they have an excellent galaxy of speakers to draw upon we can feel sure that that end of the program will be a success. All we have to do to make it an unequalled success is to turn out in sufficient numbers to make it a record-breaking meeting. Come yourself and bring a guest.

The program of speakers for the "Paper Night" meeting, inserted in this issue, is the work of one of our apprentice members, Lawrence Da

Share Your Knowledge



Most of the Pacific Coast Clubs plan to hold open house to visiting Craftsmen enroute to and returning from the 11th Annual Convention of Printing House Craftsmen, to be held at the Ambassador Hotel in Los Angeles

* Since this is a Pacific Coast Convention, it will be

San Martino, employed in the office of Schwabacher-Frey Co. He did the lockup on this issue of our publication. (too)

Don't forget, we hold departmental meetings on every Thursday evening from seven to nine, with the exception of the regular monthly meeting night. Make it a point to bring a guest—and let that guest be one of your apprentices. It will be well worth while and it will show that you are interested in the "lowly" apprentice. Remember, the apprentice of today is the Craftsman of tomorrow. —FINN J. ANGELL, President

Flashbacks on this Issue of "The Pi-Box"

THE cover that did not cover.

"Tommy" Tommasini's unlimited patience, fine craftsmanship spirit and almost perfect workmanship.

Charles Krueger solving the problem of plates press make ready and reading proof on THE PI-BOX at one and the same time.

Ted Martin's ability to operate and edit copy to fit, and, at the same time, "hang the elevator."

Mr. Barry's sympathetic attitude towards the editor when the gang goes "haywire."

Sig Sivertson and George Sorasco's hot debate on color and its application.

Mr. Nasser trying to save the day for the editor.

The friendly attitude and help given the editor by the various printing and supply house executives.

Walter Mann's kind offer.

Edgar Simpson volunteers a design for a cover.

Temperamental printers.

Candid critics.

A few late hours.

A lot of grief.

And a belated swell issue.

THROUGHOUT the courtesy of Mr. C. M. Doan, plant superintendent of the Schwabacher-Frey Company, the Club was able to have A. (Tommy) Tommasini do his stuff on the layout and the makeup of this issue of THE PI-BOX. Ted (Thinspace) Marston provided the right-point Bendheim Book, H. Nelson and Charles Krueger also assisted in its production.

Front and editorial page of booklet, the regular monthly publication of the San Francisco Club of Printing House Craftsmen. The handling of the editorial page is particularly interesting and effective, also quite unusual. The layout shows to good advantage on the original, printed in medium and dark green on light green antique paper

Garamond, or Goudy Bold, or better still, under the circumstances, with one of the new sans-serif faces.

WILLIAMS & WILKINS COMPANY, Baltimore. — While ultra-dignified, we consider, in view of the evident objective, that your series of folders and booklets, on each of which a similar treatment was employed, is worthy of the job. As between the most common style of advertising copy impressively handled in jumbo format, and simple, inviting-to-read items like these having real reader interest, we believe that the variety represented by these items of yours is at no disadvantage. Their weakness despite their attractiveness is in attention value, but odds are that after one is read and the character of the title page or cover which is maintained is noted very few will be intentionally passed up, for they have genuine editorial merit.

CARL F. RASSAU, San Francisco. — The story is told of the woman who on viewing a painting in an art gallery raised her hands in amazement and said, "My, what a lovely frame!" forgetting that it was the picture which was on display. That just about perfectly expresses the way we feel on viewing the Apex letterhead. The rulework is so extensive and so pronounced and the pattern worked up with it so obstreperous that one forgets all about the type matter, the sole reason for the existence of the thing. When rules and ornaments, the function of which in the last analysis is to set off type, are so extensively used as to smother the type, then it's time to call a halt; and we're calling it now—for your sake.

THE H. F. HEINRICH PRESS, of Litchfield, Illinois.—*Cordial Contact* is an interesting house-organ, the cover of No. 2 being unusual and effective. The inside pages are neat and readable, although rather conventional. These would be improved if the lines were spaced a trifle wider, say using one-point leads, and if there were a little more space above and below the dashes. Crowding is the fault, and it is similarly evident in the cover-page advertisements the second of which would be improved if the rule under the top display were less conspicuous and the display were wholly in Goudy Bold, as it is on the other two. The small type on the back page is hard to read, especially because printed in a color which is too weak in comparison with the tone of the paper stock.

COLLIER PRINTING COMPANY, of Wooster, Ohio.—Your program for the play "Lelawala" is excellent, although all the lines on the interesting title page should be spaced just a little farther apart. Similarly attractive is the "Union Holy Week" program, yet there's one minor fault to be seen in this, namely, the border is too strong in relation to the

type. The points made, remember, are details which are mentioned because if corrected they would make your good work better. An improvement would be made in the interesting blotter "Ain't It the Truth?" if the matter below the cuts were smaller and in two instead of three lines, and the display at the top larger. It is just about lost as handled, and balance is not all it should be for best results in the design as a whole.

HARRY SCHEDIN, of Minneapolis.—The inside pages of the folder "Good Will Is the Potent Power in Industrial and Professional Life" are very exceptionally well arranged, interesting-looking, and inviting to read. The one typographical defect is the close spacing of the lines of the display on page 3. However, the title page, despite the large size of the type, lacks attention value and appears flat. This fault could easily have been overcome by the use of a neat border in color, though such a border even in black would help, as it would give the page more body. However, we consider that the item entirely justifies a sec-



TYPE

SPRING 1930
SANS SERIF NUMBER



CHAT

John J. Smith is not only the head of his progressive trade-composition plant, the Superior Typesetting Company, Chicago, but a typographer of note himself. His ability in achieving unusual effects with type and type ornament is demonstrated by this cover of his company's house-organ, the original of which is printed in black and green on a fine novelty paper stock of variegated green hues

ond color; even the attractive inside pages would be set off if the borders and possibly one or two other items thereon had been printed in an attractive orange or green.

FRED L. DRAGER, San Francisco.—There are a number of clever and impressive as well as most expressive

specimens in the large package you recently sent, and which is appreciated. Outstanding among them is the card for June Mickens, the greeting folder for Albert Sperisen, and the large and striking advertising prospectus for the Schalk Chemical Company. We are glad there are so few specimens set in such types as Cubist Bold and Nubian, but even these you have as a general rule used with a degree of restraint that helps at least to compensate for the ugliness of the letters. An exception is the folder "Exhibition, Pacific Ship Model Society," where the ultra-black modernistic face is not only unpleasing on its own account but because there is such a pronounced lack of harmony between it and the illustration.

THE TRADERS PRESS, of Chicago.—You started off upon the wrong foot with your selection of type for the folder bearing the dates of Cubs and Sox ball games for the season. The three used on the outside are of varying degrees of ugliness, reaching the climax in the line "speedy delivery," set on the slant. We appreciate the

slant would lose none of its graphic quality as part of the picture if set in an attractive and clearer face. The inside pages are fair enough, though the border is just a trifle too prominent, when one considers the small size of the type that is used.

JOSEPH T. WOLPERT, Philadelphia.—No, we do not consider the quality of the printing, paper, and cuts in your new catalog too good for that class of publication. In fact we are happy to note that there is someone who seems to realize that a mail-order catalog need not be a cheap-looking affair. While of course money might be wasted on such work, we do not believe that you have yet reached the point where you need to worry on that score, and a lot of others would benefit by coming to your viewpoint in the matter. The varnished cover is very impressive, and although exceptionally flashy, is not too much so for a catalog of the kind. We would like to see you go a step farther and use a wee bit bigger type for the text, the suggestion being made in spite of our knowledge that much must be gotten into little space to make a catalog of small items pay out. You are to be commended for what you have already done, and we believe it has paid or will pay in the future.

THE PRINTING DEPARTMENT, HOTEL PENNSYLVANIA, New York City.—We always enjoy looking over the specimens you submit, for there is always an item or two in each package to command interest and study. And the item in this package is the interesting initial "R" which is used on the several specimens for Rainbow Lodge. While we do not like the lettering of the name and address lines, we recognize some measure of appropriateness and character which at least partially compensates. Whenever, as on the title of the menu folder of the Radio Dealers Association, a group of type starts with a short line and winds up with the longest in the group an unbalanced effect is the result, though it may often be partially overcome by choice of a good ornament, which is not the case in this instance. Such an ornament cannot help if the group is of such a number of type lines as to be rather deep, which is likewise the case here. The other specimens are considered satisfactory, though none of them is outstanding.

CHARLES A. ABRANZ, Kansas City, Missouri.—The folder "Make Extra Profits This Spring," for the Carnie-Goudie Manufacturing Company, is fair. As a result of the relative weakness of the illustrations at the top of the first page in comparison with the numerous vertical rules in connection, the pictures are not impressive. Indeed, even though printed in a relatively weak blue, the rules dominate the page, which lacks force because the display lines are not enough larger than the text to stand out as they should. The inside spread is better, especially because the cuts are large

1930	APRIL	1930
Sun	Mon	Tue
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
19	20	21
22	23	24
25	26	27
28	29	30

ACTION

The life of man is made up of action and of endurance, and life is fruitful in the ratio in which it is laid out in noble action or in patient perseverance —L. D. D.

FRYE & SMITH
PRINTERS—850 THIRD ST.
SAN DIEGO, CALIF.—MAIN 8775

Striking layout and effective whitening out, and an unusually interesting use of rule and ornament distinguish this blotter by H. D. Wismer, a San Diego, California, typographer. The original job is printed in three colors, the type being printed in black, the rules in a dull yellow-orange, and the decorative border in green.

significance of the line in question, running as it does from the cut of a pitcher in the upper left-hand corner to that of the catcher in the lower right-hand corner. Indeed, this feature would have scored effectively if the type matter in the other corners were less pronounced and in more attractive types, though the line on the

IN THE THEATRE



When producers desire to concentrate attention upon an individual they turn on the spotlight.

IN ADVERTISING When advertisers want to concentrate attention upon their advertising —they consistently use Warwick Typography.

WARWICK TYPOGRAPHERS ADVERTISING COMPOSITION

The wording of the display of this folder page by the Warwick Typographers, St. Louis, is adapted from the publicity of a widely advertised cigarette. In consequence of being seen day in and day out on car cards and in magazines it has additional attention value.

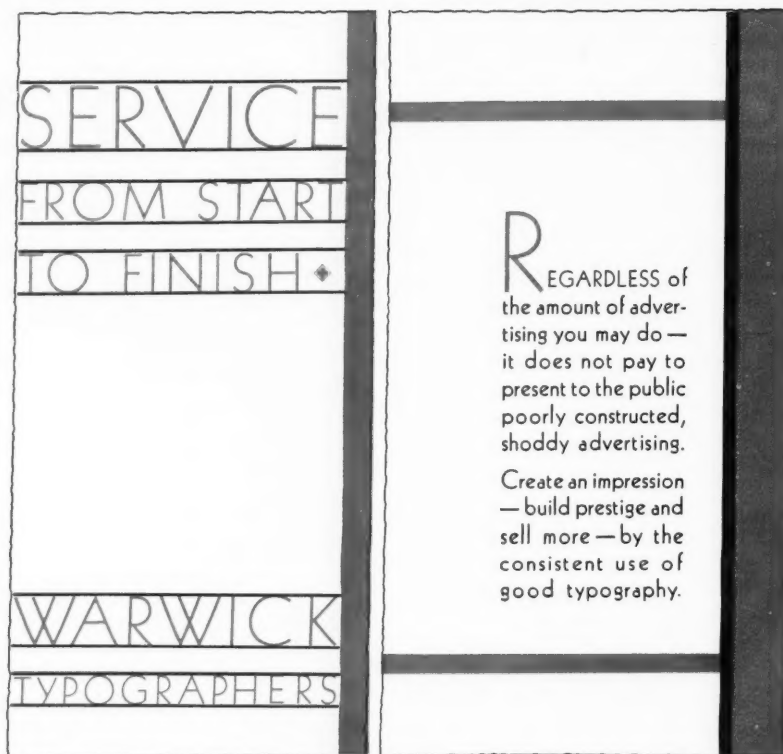
THE SHORTEST DISTANCE BETWEEN PRODUCT & SALES

PRINTED SALESMANSHIP AND SALES PROMOTION

APRIL 1930

THE STRAIGHT LINE

There is nothing conventional about this cover design from the house-organ of the well known New York City printing concern, the Commanday-Roth Company, which specializes in doing unusual things unusually well. The original is in black and orange on yellow



Front and back page of a folder by the Warwick Typographers, high-grade advertising-typography concern at St. Louis, this piece being distinguished particularly by an unusual separation for color. The center spread of this folder was reproduced in our May issue

enough to compete with the items in color and because the lines of the display stand out better. It is well arranged and nicely whited out. You should have avoided the very narrow measure in which the text in the lower right-hand corner is set, as in certain of the lines it necessitated exceptionally wide spacing between words; in fact even where lines are of adequate length there is a tendency to space too widely between words.

UNITY SCHOOL OF CHRISTIANITY, of Kansas City, Missouri.—We like the covers of the May issues of your two publications *Youth* and *Wee Wisdom*, and consider that you get very good results from two printings, red and black. Text composition and makeup are likewise satisfactory for the class of publication and considering the limitations the size of the pages places upon you. Some of the heads over stories are awkward in contour, a weakness which could be corrected if more care were given the writing of them, and they are too small as a rule in *Wee Wisdom*. To explain in detail how this should be done would require more space than we have available; in fact, it would be well nigh impossible without giving illustrations. While Artcraft makes a very good heading type, we suggest that you give consideration to some face which would create the effect of a little more "color." One thing you should do is quit using the eccentric, gaudy, and ugly cubistic letter on the cover of *Unity Daily Word*. It is inconsistent on a book of the kind if it were ever consistent on anything, and it is now considered to be in bad repute. Jazz is on the way out.

F. L. RICHARDSON, Evanston, Illinois.—In view of the exceptional character of the linoleum-block illustration we believe that on the invitation to the Haven Orchestra's concert

where it is used you erred in building up the panels of border units, which act as a counter-attraction and detract from the illustration. In other words, we are sure that you would be better satisfied with the cut and type, but with, if necessary, a rule or two to balance. The idea of a back fold at the left-hand side,

bobbed as you state, is interesting. While at first it appears foolish, a folded edge is more pleasant to handle than a sharp-cut edge, which your idea obviates.

THE BENJAMIN SERVICE, New York City.—Had you considered that the gray mottled paper used for your letterhead is so pronounced that the type and the typewriting in green are disturbing to the reader? There is a decided lack of harmony between the Pelham trademark and the Kabel type used for the "1868" folder, also between the type and old woodcut illustrations, and this should have been avoided. If it were desired that the item should reflect the typography of the year quoted, which, as the copy states, "saw the first application of motive power to the raising of building material," type equally representative of the time should have been used. The two modern structures on the inner spread, of course, made that difficult. A different layout permitting old type with the old cuts and the Kabel with new ones should have been attempted. Since the text on the inner spread is overshadowed by the cuts we believe the regular and stronger Kabel would have been better than the light, although in view of the tone of the cuts possibly a larger size of the light would more nearly fill the bill.

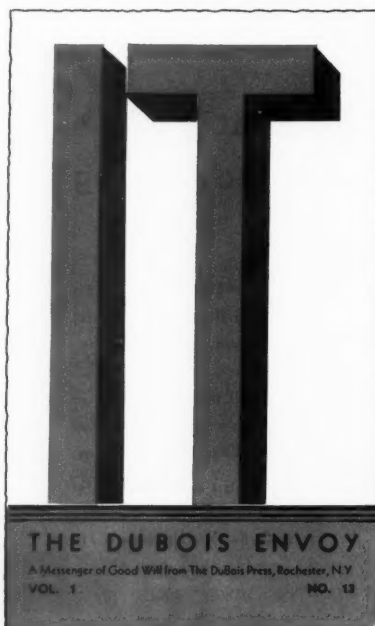
HALE STURGES PRINTING COMPANY, Mansfield, Ohio.—"Zeta Alpha to Theta Delta Chi" is a satisfactory piece of work, but we see no good reason for making the "to" in the title on the cover so small. Its small size probably suggested placing the rules at either end, and these incline to cheapen the page. It would have been better if the rules were omitted, the word set larger, and the group given form by the use of a small spot or ornament below to balance, since the first line is shorter than the last. We regret that you used Old English for the heads and initials; large sizes of Kennerley, the beautiful face in which the text is set, would have been much better. Spacing between words in the text is often too wide, and on page 5 there is only one line of text of the

PRINTING

To those firms who maintain their own Advertising Department we offer a complete printing service: interested and intelligent co-operation. Every modern service and facility that contributes to character in the printed piece.

ADVERTISING

To those firms who do NOT maintain their own Advertising Department we offer a complete Direct Advertising and Printing Service. Research, planning, copy writing, illustrating, etc., on through to the production of the job—including mailing, if desired.



No two issues of the folder house-organ of The DuBois Press, Rochester, New York, are at all alike except as to size. The front and back pages from a recent issue shown are characteristic of the impressiveness of them all. Reproductions of the two inside pages are shown on the right

first paragraph below the large initial. This invariably looks bad. There is also too much space between paragraphs of text. We regret especially the fact that the letters reprinted in the back are set in italic of a modern letter and not in the Kennerley of the regular text, or at least in an old-style. The appearance of these letters would be improved if the address and date were on one line, similarly the titles of the writers, for as handled there are awkward gaps of white space throughout. There are other less important errors which space does not permit mentioning.

HOWARD N. KING, York, Pennsylvania.—In producing the book for the eleventh annual show of the American Legion we feel that you have earned new laurels, and that means something considering the quality of product you and the Maple Press have consistently maintained. We regret we cannot make a suitable reproduction of the handsome cover. While some might say that because of the relatively small sizes of the light-toned type used the advertisements lack force, it should be remembered that if you had gone to the other extreme and used large, bold types for all of them, as is the rule on such work, the situation would be the same, relatively speaking. To stand out something must have something to stand out from, which it doesn't have when everything in an advertisement or page of advertisements is equally black. Similarly excellent is your catalog "Smith-Kaplan Turbines." We have especially enjoyed watching your advertisements for Willson Products, Incorporated; the variety you achieve with the Bernhard Gothic exclusively utilized through modifying the layout, particularly as respects the distribution of white space, is highly commendable. They demonstrate what can be accomplished when work is approached very thoughtfully and with some realization of the fact that it is the handling of a type rather than the type itself which counts most. Likewise interesting are the different treatments given the letterhead of the Maple Press.



An unusual letterhead by Howard N. King, of the Maple Press Company, York, Pennsylvania. This letterhead was originally printed in gray (for the ornament) and green



The envelope here reproduced and which carried an issue of the house-organ of the Livingston Press, Toronto, Ontario, discloses an idea many readers can use to good advantage

JOHN A. ATKINS, Christchurch, New Zealand.—"Through the Changing Years" is an interesting and distinctive booklet. While the cover is excellent, we consider the decorative details entirely too pronounced in relation to

the type and illustrations on the pages of text. If the same motif were carried out in lighter detail the effect, however, would have been good. Presswork is excellent. While not outstanding, the cards and small circulars are of satisfactory commercial grade. We note a tendency, however, to space lines too closely, something you should avoid. Round-cornered, gold-edged announcements and invitations are out of date, and for that reason and as a result of having been overworked they look cheap. The Cheltenham Bold has also been so overworked that it leaves a sour taste, so, for the display of some of the items in which it is used, we wish one of the more stylish bold romans like Garamond, Cloister, or Goudy had been employed. The main group on the title page on the folder "Miss Lettice Loughnan" is too low and the page appears bottom-heavy. One of the better printed pieces is the folder "A New Zealand Library for the School." While the printing is weak and uneven, we note that you state some of the specimens are merely proofs without makeready, though two-color printing and the kind of stock suggest that this is not one of them. As a rule the work indicates an understanding of display values. Many of the specimens would be very acceptable if better type faces were employed, but of course that is doubtless something you do not control.

W. K. MILLER, Pittsburgh.—The several letterheads for the James B. McMillin Printing Company provide an interesting comparison. We care least for designs Nos. 1 and 7, which in different color combinations are given additional numbers. The type lines are too closely

«IT»

Which actor gets the applause?
THE ONE WITH «IT»

Which orator sways his audience?
THE ONE WITH «IT»

Which salesman gets a good hearing?
THE ONE WITH «IT»

Which advertising gets a reading?
THE ONE WITH «IT»

What is «it»
in Advertising
?

«IT» IN ADVERTISING is the same as it is in the salesman, the orator and the actor—Personality!

And, «it» is the sine qua non of advertising success—just as it is of personal selling, oratory and acting.

And, there is a definite formula for building «it» into advertising. We at The DuBois Press have the key to this formula—ask us about it!

Interesting center spread of the DuBois Press folder. The original, a French fold, is printed in light green and olive-toned black on a good grade of antique green paper

When the British neared Wilmington, General Washington had the "upper stones" of these mills hauled into Chester County, Pennsylvania, for fear the British would seize them. Beyond "Quaker Hill" (now Fourth Street Hill) were several orchards owned by Friends, but the remainder of the land was "open country."

THE Revolutionary history of Wilmington is closely associated with the Battles of Brandywine and Cooch's Bridge. At Chadd's Ford, Pa., ten miles north of Wilmington, the English army under General Howe defeated General Washington's army on September 11, 1777. Here may be found Washington's headquarters, the old Birmingham Meeting House, built in 1722 and used as a hospital by the Continental troops. Nearby is the spot where General Lafayette was wounded and many other interesting historic landmarks.



Welsh Tract
Baptist Meeting House
built in 1746

When General Howe's army was preparing to attack Philadelphia by way of the Elk River, General Washington maintained his headquarters in Wilmington at the Howard DeH. Ross house, still standing at Third and West Streets. In the old "Robinson House," a Swedish Block House at Naaman's Creek, 8 miles north of Wilmington, Generals Washington and Wayne held many war-time conferences. This house is still the mecca of many tourists, for it has retained much of its historic lure.

Twelve



Indian Queen Tavern 1789

IN 1802, a French political refugee, Eleuthère Irénée du Pont de Nemours, built on the upper Brandywine Creek the first powder mill in the country and it, too, is still standing.

Since 1802, Wilmington has supplied explosives for use in the nation's wars, and also for industrial and agricultural purposes. As early as 1805, twenty-two thousand pounds of powder were made for the frigates being sent against Algeria, and in the War of 1812, the Brandywine mills supplied large quantities of powders to the American Army and Navy. In one instance a wagon train from the mills transported powder to Lake Erie to aid Commodore Perry.

Throughout the Civil War, the Spanish-American War and the World War, the du Ponts supplied three-fourths of the military powder. During the Civil War, they supplied only the Army of the North.

Thirteen

spaced in the first, set in sans serif, and the ornamentation overshadows the type quite too much. The red-orange was too strong for the small cut, considering the fact that two lines of type are printed over it in black. Design No. 7 is a bit gaudy as a result of the triangular border used across the top, and the Bodoni Bold caps in which the design is set create a crowded effect. The objections to the ornament are minimized where, as the design is once printed, the second color is blue. The lines, however, are crowded. In the case of the pleasing but not impressive design 4 the effect is better with the second color red rather than blue, for the ornament is small and does not show up in the latter, in which weak color the line "Printers" is very bad. The design as a whole might be dropped just a little on the sheet and the three small and final lines opened up a little. We admire most No. 10, set

Norman E. Hopkins, Philadelphia, is a top-notch typographer whose craftsmanship has recently been too little in evidence. This miniature reproduction of a spread from a handsome book he planned for the Diamond State Telephone Company, "Wilmington Old and New," does not begin to represent adequately the excellence of the typography and illustrations, which in full size and on high-grade hand-made paper are really charming. Possibly, however, even the suggestion of that excellence will prove inspiring

in Garamond with the band of border across the top, and with the orange rather than red or blue as the second color. While this one is attractive and dignified, and yet impressive, one-point leads between the lines practically throughout would help. We like it better than the similar form set in Bodoni in which also the lines are a little close, but on which the blue makes the best second color.

CONSOLIDATED GAS, ELECTRIC LIGHT, AND POWER COMPANY, Baltimore.—"A Common

Work for the Commonwealth" is distinguished by two things: It is a refreshing change from the usual corporation yearbook and annual report in that it is an attractive book with pleasing typography. It suggests one idea, furthermore, that others might adapt to advantage. There are two books in the one; the twenty pages of the annual report are slightly smaller than those of the yearbook, for which the outside cover serves, and are separately stitched and glued to the first inside page of the larger book. Incidentally, the leaf to which this booklet is attached is perforated so that the report may be torn out without difficulty and without damaging the yearbook. We do not care particularly for the inch-wide black band at the binding side of the front cover, especially because it overbalances the design and is not in key with the decorative character of the exceptionally well drawn main decorative panel printed in soft red-orange. The end leaves are particularly good. They are completely covered by a halftone printed in gray illustrating the downtown part of the city. Those text pages of the yearbook section which are printed in the smaller type would be more pleasing if the initials were roman instead of italic. There is sometimes too much space between paragraphs of the matter set in the larger type, and word spacing is also often too wide. However, as already implied—and considering annual reports of corporations by and large, which, by the way, have been improved greatly within recent years—this book is really outstanding.

THE PIONEER, INCORPORATED, Seattle.—The booklet "This Is the House That Wil Wite Built" is full of character, also unusually impressive. Illustrations in rough wood-cut technique are charming, and on rough white paper

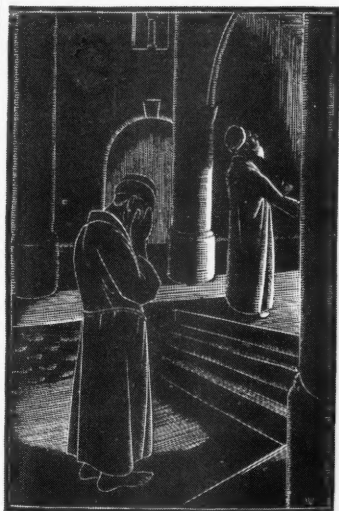
A SIGN OF GOOD PRINTING

Printing That's Different

4319-4321 West Second Street, Los Angeles, California
Telephone WASHINGTON 8151 CLIVER EADS JAMES MASTERSON



The original of this blotter by James E. Masterson is printed in black, rose, and green on gray stock, the ornament being filled in with green. It represents a discreet and justifiable use of a type which when at all extensively used is definitely objectionable. Only about 1 per cent of those who get hold of this and similar "modernistic" faces are temperate enough to be trusted with them



PARABLES FROM THE HOLY BIBLE 9

THE PHARISEE
AND THE
PUBLICAN

TWO MEN WENT UP INTO THE TEMPLE to pray; the one a Pharisee, and the other a publican. The Pharisee stood and prayed thus with himself, God, I thank thee, that I am not as other men are, extortioners, unjust, adulterers, or even as this publican. I fast twice in the week, I give tithes of all that I possess. And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, God be merciful unto me a sinner. I tell you, this man went down to his house justified rather than the other: for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted.

THE GOOD
SAMARITAN

A CERTAIN MAN WENT DOWN FROM Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him. And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee. Which now of these three, thinkest thou, was neighbour unto him that fell among the thieves? And he said, He that shewed mercy on him. Then said Jesus unto him, Go, and do thou likewise.

with typography in Kennerley they create an unusually satisfactory effect. While interesting in design the cover is in a different key. The cover of the "Annie Wright Seminary" booklet is appropriate, attractive, sufficiently dignified, and—probably because of those features—impressive. We would like to see the emblem lowered and the lines of type raised. There is too much space between words and hardly sufficient between the lines, especially considering that the cover is mostly paper and there is a world of white space. While, generally speaking, the typography of the text pages is good, we think that in view of the large amount of space above the running heads there should be at least one point more between those lines and the text which follows. We hope the copy we received was just one that was improperly trimmed, as the bottom margins are much too narrow and the top margins correspondingly too wide; reversed, they would be just about right. The back margin could be slightly reduced. While the press-work on the halftones printed on coated stock, roughed, and then tipped onto the antique paper of the text, is good, that on the type is very uneven. On the "Leadership" booklet for Wil Wite the rules under the title on the cover and first page should have been omitted. Spacing between the lines is too close on the page headed "This Booklet," and the page design is placed too low on the paper page to look right.

UNITED STATES ADVERTISING CORPORATION, Toledo, Ohio.—The art, layout, and typography of the numerous items of advertising on the Franklin automobile which you have sent us, and which we have benefited from exam-

A pair of pages from a beautiful booklet produced at the Birmingham (England) School of Printing. On the original the type was black, the rules and initials were in vermilion, and the illustration was run in a very deep green, all but black

ining more than you will benefit from what we say about them, merit the term "modern" as much as or more than anything which has come to this desk. It is not the type of modern work which finds expression in types like Cubist Bold, with large masses of heavy rules and black panels, triangles, etc., interspersed through the forms, and gaudy colors. It is that which is featured by smart new sans-serif faces, mostly light-face, absence of ostentatious ornamentation, and an abundance of white space informally but pleasingly distributed, with printing in refined hues like soft blue, with gold and silver frequent, on white paper of excellent quality. In layout simplicity

is the keynote. Every item has style, yes, real class; it most fittingly represents the slogan which characterizes the product as "America's most modern motor car." Instead of the layout, typography, and decoration having the effect of drawing attention from the wonderfully fine illustrations, which are remarkably well executed in full color, as would be the case if your conception of modern layout and typography was that of cubist art, black type faces, and "movement" (usually too rapid!), these details reflect the artistry of the product—indeed they emphasize it. We regret that the names of the typographer and printer are not given; while doubtless the work was planned in your office, where the greatest credit of course belongs, still your work would go for naught if its execution had not been carried out in such fine fashion by the printer.



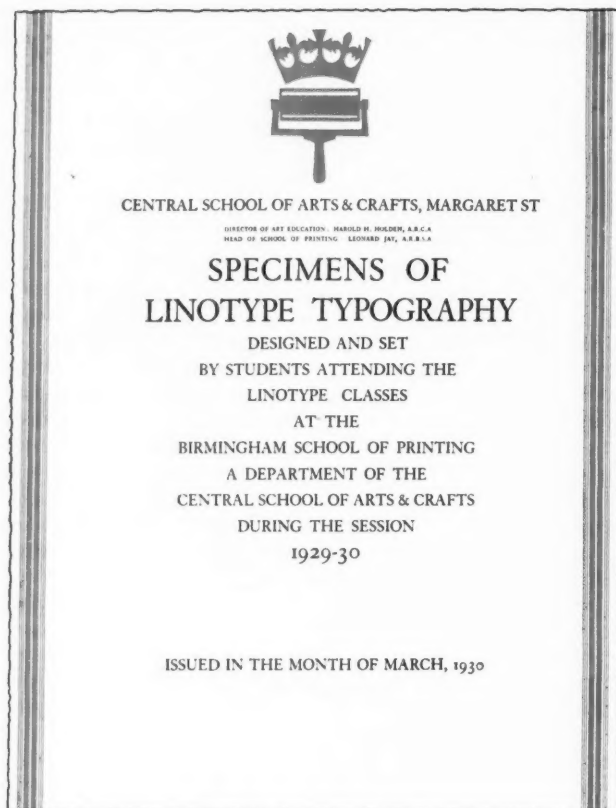
Strange harmony

to some folks—but in reality

HARMONY & STRANGE
printers

We are building good will with a complete printing service that is just as near as your telephone. Our number is 385

The headline of this novel blotter from Sapulpa, Oklahoma, by Claude W. Harmony, is made up from the names of the partners. It should create comment and thus be of valuable service in paving the way for better acquaintance with the firm's prospects

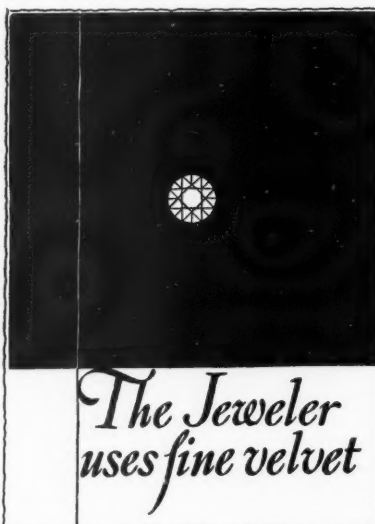


Cover of booklet from the Birmingham (England) School of Printing, where the quality of work regularly turned out by students is invariably good

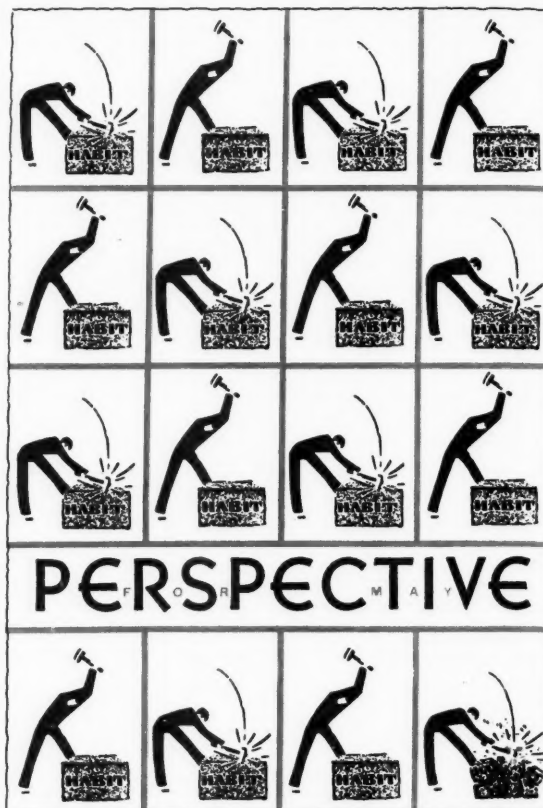
HOWARD PARKER, Sanford, Florida.—The booklet die-cut to the shape of a steel cask and printed to conform, advertising Orangol, is good. The cut on the first inside page and the group of type inside the back cover are poorly placed; the cut should be moved up and to the right somewhat and the type raised to avoid the effect of centering up and down, which invariably creates an unbalanced effect and monotony. The type group should also have been set in a narrower measure to conform more nearly with the proportions of the page, and the ornaments, especially the one at the top, should have been omitted. One of different shape, say, an inverted triangle, would be quite satisfactory at the bottom. The lettered signature is not clear, and the lines of italic caps just above are ugly. Italics can seldom be used wholly in capitals to good effect. The typography on the other cut-out item, the folder "Royal Sprays," is not so satisfactory, being dull, flat, and uninteresting. The headings should be set in a stylish bold-face, and the text matter, except perhaps the opening paragraph, two columns to the page. Considering the short final line this first paragraph might have been set in larger type, which would give the spread a more balanced effect and the appearance of more importance. Initials opening the important sections of text would help to obviate the present dull and uninteresting appearance.

QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina.—The specimens you submit are of good commercial grade, and in our opinion represent full value for the money. Except for the fact that some of the halftones are gray and weak, the fault of the cuts and

not the presswork, and the use of Bookman, an old-style, for the smaller text otherwise set in Scotch Roman and Bodoni, both modern faces, the large catalog is very good. This mixing of modern and old-style faces is evident in several of the specimens, and is something you should avoid. Rules and ornament on the text pages of the booklet "Thru the Years With Harry Raymond" are too prominent,



Provided, as in this case, there's an idea with a punch in the design, black and white can still do a good job, as this booklet cover by the William F. Fell Company, Philadelphia, demonstrates



Striking cover from the house-organ of The Holmes Press, Philadelphia. One of the illustrations appears in the margin on each text page

and we consider that those around the halftones might well have been omitted. Probably the finest specimen in the collection is the booklet "Color as a Sales Factor," for the Pittsburgh Plate Glass Company. The cover and title pages are striking, and although in good taste the text pages are forceful. However, the size of the Scotch Roman in which the text is set seems rather large. Compare the cover of this booklet with the one "Selected Things for the Home," on which the lettering is not at all clear. The text of the latter would be better if set in Scotch Roman; the Bodoni Bold display is too weak in comparison with the text set in Cheltenham Bold. The combination is another instance of the improper mixing of modern with old-style faces and the type matter is so black that it detracts considerably from the illustrations. Sections of the "Yackety Yack" school annual are interesting and remarkably well printed. Although the blue is a little too glaring, the cover of the booklet "Why I Am Proud of My Annual" is an excellent typographical design. The awkward shape of the title group is pronounced on the title page, but not so much so on the cover, where the rules and the large ornament combine to give the page form despite the fact that the lines of the title increase in length whereas for the best effect, generally speaking, they should rather become shorter. While the title of the folder "Building the School Annual" is excellent and the same applies to the main center spread, there is too much color on the last page. Process red is not a good hue for printing type: it inclines toward blue, whereas it should incline a little more toward orange.

Are Orders Scarce? Better Use One of These Three Methods of Building Business!

By J. E. BULLARD

THE PRINTER who lets loose on his unsuspecting prospects more or less inexperienced salesmen, especially the type of salesman who is frequently changing from one employer to another, is demonstrating how little real confidence he has in the thing he is selling. His own selling methods indicate that he is not able to turn out salesmaking printed matter.

If for no other reason than to set a good example, every printer should use direct-mail matter for the purpose of getting printing business. One of the very best arguments a salesman can use is that the prospect was brought to the point of making inquiry through direct-mail matter that he had received. If it worked that way with him, then he can rest assured that the use of direct-mail matter will also arouse the interest of his customers and prospective customers and lead them to make inquiries.

Printer after printer states that advertising blotters have proved more effective than anything else he has used. The blotter is not thrown away. It is used on the desk, and each day tells its story to the prospect.

The most popular size of blotter appears to be about 3 by 6 inches. Since letters are no longer written in longhand with a pen and ink, typed loose-leaf sheets and cards are used in bookkeeping systems, and the largest area to be blotted is often that covered by a man's signature, the old style of blotter, 4 by 9 inches, is rather large for convenience. Though it may be saved and used, the chances are that it will be cut in half, thus spoiling the advertising message it is intended to convey.

A desk-size blotter will probably be used, especially if there is not too much printed matter upon it. It will also probably be used for a much longer time than a small blotter, but it also costs more money both for the stock and for the printing, and is not likely to pay unless its distribution is confined to those who are prospects for large quantities of printed matter.

Attractively printed blotters mailed each month or at least once every two or three months will almost invariably prove as economical a method of get-

ting business as can be utilized. The small-size blotters also have the advantage of being good inserts for letters. Each time a letter or bill is mailed a blotter may be enclosed.

Each blotter should of course carry some brief, definite sales message in addition to the name and address of the printer. One of the reasons small blotters are so effective is because the copy has to be held down to relatively few words and there is only room to bring out one thought. This thought, repeated day after day as he uses the blotter, probably impresses the prospect as no long sales story, read but once and then forgotten, can ever impress him.

Pictures, especially photographs having people in them, are also good advertising copy for direct-mail matter. The picture with the widest appeal is undoubtedly one of a very pretty and winsome girl. Just how much printing such a picture will sell, however, is open to question. However, if in connection with this picture the printer can state that this girl is a model who will pose for pictures advertising the prospect's products, the chances are that he will get a good many jobs that otherwise would go elsewhere. As photographs are coming to be used more and more, and good models are none too easy to find, it may be well for the printer to make definite arrangements with some photographer who has good models available, utilize photographs made by this photographer in direct-mail matter, and feature the fact that he is in a position to have these models pose for pictures the prospect may need for his own advertising. Not enough of this is being done at the present time to make it at all commonplace, and the more attractive the models the greater the volume of business that will be secured.

The usual kind of photograph that is taken should have people in it, about the only exception being airplane views. Pictures taken in the plant, of work that has been done, of the office, and the like, can and should have people in them. The better the posing and the more attractive the people, the better will be the result. If it is a photograph taken in the pressroom, a person should be at

each press, and each press should be in operation. A room containing nothing but idle presses, with no one present, will not make an impressive picture.

By means of flashlights or some kind of electric lighting instantaneous pictures can be taken of a pressroom that is really busy. In such a picture no one should be looking at the camera; every man should be busy. All should be absorbed in their work and show no consciousness that their pictures are being taken. To get a picture of this sort requires considerable skill on the part of the photographer and may require some subterfuge on his part. He may have to go to the extent of leading those in the room to think that he has taken the picture, let them get back to work, and then actually take it. However, a photographer who knows his business will know how to get the right picture.

One of the most effective mailing pieces I have ever seen used by any direct-mail advertiser is one made up in the following manner: A series of photographs is taken which constitutes a trip through the plant. In each of these photographs people are shown at work. Not a machine or piece of apparatus is shown idle; everything is being used. People are working at desks, at benches, on presses, on typesetting machines, and so on. Halftones are made of these photographs, and the mailing piece is printed on a long sheet of paper or in the form of a booklet. Practically all the copy used consists of captions under the pictures. These captions are no longer than are necessary to explain to the reader just what the picture is about. Such a mailing piece tells in a very convincing manner a story that could hardly be told as effectively in any other way. It is also sufficiently interesting to cause the person who receives the mailing piece to keep it.

Some printers who are most successful in getting business by means of direct-mail pieces are constantly looking for new things that could also be used by certain customers. By sending out novel mailing pieces they create a prestige for the company which would be hard to create otherwise. These mailing pieces, in addition to being direct-mail

advertising, are also samples which the prospect is likely to file away and keep for suggestions when he himself desires something along this line.

This is one reason why it is important that printers themselves be making greater use of mailing pieces. Even if the message does not get across as it should, the very appearance of the mailing piece may lead to an inquiry which when followed up by a salesman results in a good order for printed matter.

One thing that a good many printers do not do, but which is a great convenience to buyers of printed matter, is to print a booklet showing the type faces which are standard with that printer. However, instead of preparing an old-style type-specimen book, it may sometimes be better to use the type faces for sample letterheads, billheads, and other samples of printed matter. These should be set up to show effective uses of the various faces. Notes at the bottoms of the pages can be used to explain the kind and size of type and why it is used in the manner shown.

Properly laid out and printed, such a book or booklet is bound to be of so much service to the person to whom it is presented that it will be kept and referred to frequently. In the mass of advertising matter received daily in the average business office there is so little that can be used for future reference that something really worth while is a treat to be appreciated.

When the printer himself sets the right example it becomes easier to persuade prospects to use forceful direct-mail matter, with the result that there is a greater demand for direct-mail matter. Hence the printer finds his business growing at a greater and greater rate. If the printer uses no direct-mail matter, then he has to depend upon his customers for data in regard to the effectiveness of pieces used. Not always is he able to get all the facts. The statements made to him, though they may be accurate, sometimes mislead him. If he gets his information through his own experience, then he has facts for which he can vouch. They are first-hand, and there is no danger of a different story being told by the actual user, for in this case it is the seller who was the user.

Avoid a Price War

Concerning the subnormal condition of business in his industry, George H. Benedict, able secretary of the Chicago Photo-Engravers' Association, recently delivered several observations in which

printing-plant managers may find much good medicine. He said:

"The greatest danger is that some few, because of not understanding the situation, or of extreme ambition to load the shop, will deliberately go after new business (new for them) at any price to get the work. Low prices do not create new business. A new customer gained for one is certain to be an old customer lost for another, and retaliation and a price war result, and—war is hell! At a time when business is slack

and costs are higher because of an increase in non-productive time, there is real need for the best prices that can be had for the work done. To cut prices is quick work; to reestablish prices is the slowest process you can think of. At no time in past years has this situation called for a more earnest coöperation than right now. The duration of this present slump in business may be much shorter than we think. But the prices offered now will hang on indefinitely. Yes, war is certainly hell!"

When Cuts Require Inside Mortising

By GUSTAV R. MAYER

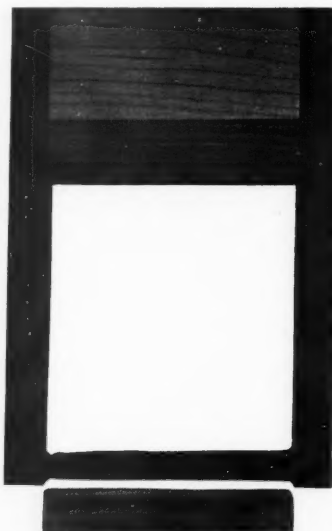
AN INSIDE mortise in a zinc etching, halftone, or electrotype should be a good mechanical job—the walls of the mortised space smooth, true, and square—in order that the type matter to be inserted can be aligned and locked up properly and remain in posi-

photoengravings and electrotypes containing type matter and tied up with string in the composing room of Mr. Chambers. Further questions revealed that in order to do this he made a new mortised base for plates of that kind.

This exceptionally practical mortised base is built up of separate pieces of wood, having all edges trimmed square and smooth. The top and bottom cross-pieces are squared off on the ends at one time so that they will all be of the same length; the long side pieces are tacked only onto the large upper cross-piece, using nails just long enough to hold firmly, the bottom small cross-piece being left loose. The black bar with the irregular edge is the back of the halftone plate, and the white specks are the drilled nail-holes. The photo is made from one of Mr. Chambers' blocks, and while hardly any two mortises are alike the principle of base construction applies to them all.

The type is set up to fit the mortise and the bottom loose piece is placed in position, and if it does not fit the space so that it will line up with the ends of the side pieces at the bottom this is easily corrected by the compositor at this stage. After the mortised plate containing the type is locked up in the form with the other type matter the type inside the mortise is also locked and firmly held within its walls; then this part of the engraving or electrotype is tacked down to the loose part of the base, which is now firmly held in position in the chase, producing a first-class job.

This mortised block has been brought to the attention of many platemakers. How many have adopted it is a question, as none have been seen in local printshops to date. The printer who wants this kind of a mortised block should specify it on his engraving and electrotype orders, and he will get it.



Chambers mortised base for photoengravings and electrotypes

tion when handled by the compositor and pressman. These openings are usually cut out with a jig-saw by the photo-engraver or the electrotypist, who guides the block by hand, but this time-honored method of doing it cannot produce a clean wall for the type matter, which is smooth and square, to be securely locked up in the mortise.

The illustration shows the under side of a mortised block that meets the mechanical requirements of the printer. It is the invention of a printer, Frank V. Chambers, the photographic book publisher of Philadelphia. Attention to this was attracted by the many mortised



The Declaration of Independence

WHEN in the course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. **W**E hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these, are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. **P**RUDENCE, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world. He has refused his assent to laws, the most wholesome and necessary for the public good. He has forbidden his

This and the three following pages are from a beautiful and impressive brochure designed by C. Raymond Beran. It was produced as a keepsake for friends and a demonstration of high-grade printing for prospects by Bray & Beran, San Francisco



governors to pass laws of immediate and pressing importance, unless suspended in their operation till his assent should be obtained, and when so suspended, he has utterly neglected to attend to

HE has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature, a right inestimable to them and formidable to tyrants only. He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measures. He has dissolved representative houses repeatedly, for opposing with manly firmness his invasions on the rights of the people. He has refused for a long time after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise; the state remaining in the meantime exposed to all the dangers of invasion from without, and convulsions within.

HE has endeavored to prevent the population of these states; for that purpose obstructing the laws of naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands. He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers. He has made judges dependent on his will alone, for the tenure of their offices, and the amount and payment of their salaries. He has erected a multitude of new offices, and sent hither swarms of officers to harass our people and eat out their substance. **H**E has kept among us, in times of peace, standing armies, without the consent of our legislature. He has affected to render the military independent of and superior to the civil power. He has combined with others to subject us to a jurisdiction foreign to our constitution and unacknowledged by our laws; giving his assent to their acts of pretended legislation: For quartering large bodies of armed troops among us: For protecting them by a mock trial from punishment for any murders which they should commit on the inhabitants of these states: For cutting off our trade with all



parts of the world: For imposing taxes on us without our consent: For depriving us in many cases of the benefits of trial by jury: For transporting us beyond seas to be tried for pretended offenses: For abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these colonies: For taking away our charters, abolishing our most valuable law and altering fundamentally the forms of our governments: For suspending our own legislatures, and declaring themselves invested with power to

HE has abdicated government here by declaring us out of his protection and waging war against us. He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people. He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of cruelty and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

HE has constrained our fellow citizens taken captive on the high seas to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands. He has excited domestic insurrections amongst us, and has endeavored to bring on the inhabitants of our frontiers, the merciless Indian savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes and conditions. In every stage of these oppressions we have petitioned for redress in the most humble terms. Our repeated petitions have been answered by repeated injury. A Prince, whose character is thus marked by every act which may define a tyrant, is unfit to be the ruler of a free people. Nor have we been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by



the ties of our common kindred to disavow these usurpations which would inevitably interrupt our connections and correspondence. **T**HEY too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war, in peace friends. We therefore, the representatives of the United States of America, in general congress, assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name, and by authority of the good people of these colonies, solemnly publish and declare, that these united colonies are, and of right ought to be free and independent states; that they are absolved from all allegiance to the British Crown, and that all political connection between them and the state of Great Britian is and ought to be totally dissolved; and that as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent states may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

Unanimously adopted July 4, 1776

Signed by John Hancock
and fifty-five others

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. However, estimates upon specific jobs will not be furnished

Six Reasons Why Some of You Don't Make Money

1. *Mistakes in Estimating.*—These may be classed under two kinds, errors of commission and of omission. Even if you don't actually miscalculate, you are liable to omit some particular item of cost. Either error results in quoting low prices. For these reasons all production forecasts should be checked with your own past averages of performance, or with average industrial production records. The estimate should be made upon a standard estimate form so that you will be reminded of every possible item of cost entering into the job.

2. *Misunderstandings, and Failure to Get Full Job Details.*—No printer can render satisfaction to customers unless he obtains a thorough understanding of job details. The success of the house depends on satisfied customers, and this requires printing every detail of the job just as the customer wants it.

3. *Making Concessions.*—After the job is estimated and sold, a lack of understanding sometimes calls for adjustment of price, or the customer is given permission to change copy after you have the job set, or he asks for press proofs, etc. Fear of losing him causes you to give these extras without additional charge, and a large part of your profit disappears from these causes.

4. *Plant Inefficiencies.*—Unless production performance is correlated with standards used in estimating, the difference on account of inefficiency is cost to the house and comes out of profits. On a \$20 job where 25 per cent profit is figured on top of cost, a half-hour more work in the composing room and a half-hour more on the press will wipe out nearly all the anticipated profit. Here again standards of production should be used, checking back actual performance with estimates made and with industrial averages.

5. *Ignorance of Costs.*—No printer can make his full possible profit without a cost system. If he does not know

the actual cost of every hour entering production of a job he cannot accurately estimate or determine cost of work. His management is ineffective because he has no instrumentality for the control of costs in line with selling rates. Much of the profit added to guessed-at cost is dissipated, for the reason that costs are actually higher than rates used in estimating. Without a cost system this is the condition in ninety-five out of each hundred cases. Where the costs are unknown they are invariably from 10 to 20 per cent more than costs obtaining in plants where cost-system control is being carefully exercised.

6. *Loose Credits.*—Some printers are really hard up for profitable business. Under this condition there is an inclination to take work and trust to some kind fate to collect the account. It is well to remember that while \$100 worth of printing may contribute ten, fifteen, or twenty hours of work to the plant, the loss of this much money in bad accounts means loss of profit on \$1,000 worth of printing at 10 per cent, \$2,000 worth at 20 per cent, etc. Loose credits result in heavy accounts receivable, and, under conditions of tight capitalization, money has to be borrowed. This means interest expense, impairment of credit, or a dozen different ills that are far-reaching in their effect on reputation, policy, and final results from operations.

Moral: Have your estimates carefully and intelligently prepared upon a standard-form estimating blank and check your estimates with average production records. Get a complete understanding of every job and print it to the customer's full satisfaction. Charge for all extras, for any work not included in the original price made, and don't be afraid to lose the kind of customer who makes unfair demands. Check up the efficiency of men and machines throughout your plant, salesmen included. Put in a Standard Cost-Finding System and follow it as a guide. When you put an account on your books be sure the customer is financially responsible.

Price Allowances

Sometimes department editors face knotty problems. This is one that has to do with policy rather than cost and method, and yet has a definite bearing on cost in the form of sales allowances. Maybe you can work out a better answer if this ever happens to you, and I'm not asking that you concur entirely in my opinion if it does.

This printer is in for a loss one way or the other, and it's a question with the man merely of choosing the lesser of two evils. One of his salesmen had been trying for months to land an unusually large order from a certain manufacturer. After several fruitless calls on the purchasing agent, who bought printed machine-bookkeeping statements and also No. 6¾ window envelopes in large quantities, he was agreeably surprised to receive an encouraging phone call several months later. The buyer was ready to place another order, this time for statements, No. 6¾ window envelopes, and No. 10 envelopes. Since the salesman already possessed samples of all pieces to be quoted on, he handled the matter over the phone. After considerable optimistic figuring over a plan for having the work lithographed instead of printed, he landed the order for nearly four hundred dollars.

It so happened that the several pieces were to be printed in the same color, a very large red solid being used on each. This enterprising young fellow had figured out how he could send the entire job to a lithographer and produce, as he thought, a better-looking job at a price which would land the order. Of course he had to pay for the plates on the first order, but he expected in future to control the business. (I doubt if in this he can be censured, for some of you who read this are doing the same.) He gathered up the samples and sent them back to the lithographer who had quoted him the winning price, with instructions to run the job but be careful to match the color of the samples perfectly.

His part and the lithographer's work were perfectly handled, even to matching the color. But somewhere, somehow during the several months those samples had been in his office on the window sill by his desk, they had gone off color several shades. They didn't even closely match the shade of this client's other stocks of letterheads, etc. The entire order was rejected.

That salesman didn't sleep for several nights trying to figure some way out. Finally he found what seemed to be a solution. It was a good-looking job, so he decided to keep it sold by replacing the letterhead stock with matched stock. But that wouldn't work when he found that all the company's package goods, labels, advertising literature, etc., carried the same color scheme; so with this sad finding he decided that he was sunk.

The idea now is that the boss has stepped in and offered a compromise price, begging his customer to have compassion and use the stuff at an adjusted price. The salesman believes the best thing to do is to run the job over, which the customer prefers, though he will reluctantly use it at a considerable concession, \$100 off the original price.

As a usual rule we always thought it best never to make concessions in price where the customer kicks and the order is not satisfactory. The best rule is to do the order over, mainly for the reason that concessions educate the buyer until he becomes a chronic faultfinder. But is this such a case? The printer claims an adjustment in this instance won't hurt him on future business inasmuch as the customer, while fixing responsibility on the printer, does so with a fully sympathetic feeling and a consent to use the goods concerned.

We advise never adjusting price—do the order over to the customer's complete satisfaction. Yet this case might justify an exception, though I am of the opinion it would be best for this printer to live up to the rule. This belief is founded on the better policy of selling satisfaction rather than mere printing, and on the fear that an unsightly job will always be considered a costly job at any price by the customer. Because such a job invites the customer's constant displeasure and because a cheap price will not remove this, this printer would probably help himself in the long run by removing what will always be a reminder of an unsatisfactory order in the mind of that customer.

Of course there's not much choice between a large sales-allowance account and a large spoilage-expense account,

but, if we are forced to choose, we are helped in the choice by regarding expenses incurred in making good on the spoiled work as a form of advertising expense or good-will-building expense, while the costs accruing in the sales-allowance account nearly always tend to promote ill feeling.

Selling Monotype Keyboard and Caster Time

It seems to be the general practice of the trade to sell combined keyboard and caster output on a basis of the key-

PERHAPS two-thirds of success in business depends on the proper attention to orders after they are booked. Getting new customers is only one-third of the task. ¶ Competition is met outside, but is beaten inside. ¶ Salesmen do not meet competition, except on the first order. After that it's an inside job—high quality, right prices, intelligent co-operation, prompt deliveries.

By WILLIAM FEATHER

Copyright by Philadelphia Public Ledger

board hour. This method may work out on an average, and probably has some practical merit as a convenient pricing method. Certainly this plan will necessitate less time-recording in the shop, less cost-sheet detail and calculation.

But while it may be true that the total caster time over several different kinds and sizes of jobs should hardly equal and only in exceptional instances will ever excel keyboard hours, this method of selling on the keyboard hour will not furnish an accurate basis for costing particular jobs. And on certain jobs it will be found extremely inaccurate as a guide for figuring price.

For example, a certain tabular job was figured by a printer. The job measured 72,000 ems. He estimated a production of 4,000 ems an hour and then priced the job as 18 hours at the combination selling rate of \$6.00, quoting a price of \$108.00.

He got the work, but an investigation of the actual production time revealed 9¼ hours keyboard time and 15 hours caster time. At the keyboard rate of \$3.50 and caster rate of \$2.50, the cost sheet should have stated the selling price as \$69.87, instead of 9¼ hours keyboard time at \$6.00, or \$55.50 for both operations. This job had been keyboarded at 7,800 ems an hour and cast at the rate of 4,800.

Getting \$108.00 for a job like this is probably all right, as the man set it faster than average, but it only goes to prove the great variance there may be between time of keyboarding and casting on certain kinds of work.

Service in Every Particular of the Order

The fellow who told me this started in business a little over three years ago with \$2,500 in capital. He wanted to know how his balance sheet looked and—well, I would not have believed the figures if he had merely told me. There they were, attested to by a certified accountant, and showing an unbelievably handsome condition after he had drawn two or three times the amount of salary most of us can make.

That small capital had grown many times over, and of course I was interested to know just how he had made it against such a field of competition. It did my soul good to find another prosperous example of what results can be had from actual best-quality work and service. And the printer was rightfully proud of his achievement, which had cost a lot of hard work, long hours, and painstaking care and thought about his own and his customers' business. But I'm convinced that the average printer could do as well if he really and truly would apply himself day and night to his business as this man has.

"This entire success," he said, "may be summed up in the facts that I sell right, print right, and give the best service a customer can get in this city. It's not an idle boast, and I was in business but a short time before my few customers began to find it out. The business they gave me grew because I've taken care of every one of them down to every detail of every one of their orders without the least exception."

It cost him something to do it, but hasn't he been well paid? I'll say he has when he draws \$1,750 a month out of a volume from which most of you proprietors can't get \$500! Think about it, printers, and see if the final result is not worth more than the effort involved.

Law-Brief Prices

A printer in the South says: "We've been printing briefs in this town for \$1.50 a page for the last twenty years, charging the cover as one page. Would you figure this as a fair price?"

No. In the first place, anybody knows you can't even set the cover for \$1.50, much less cut the stock, print, fold, and bind up to fifty copies.

What then is a fair price? Suppose we take enough time and study to estimate a most conservative price at arbitrary but minimum cost rates, costs that would never be warranted except in a plant where costs were very low. Our estimate will be on an eight-page brief, fifty copies, 6 by 9, with cover, 1,050 eleven-point ems to page set 22 by 40 picas, printed in two four-page forms, work and back.

ESTIMATE**Composition**

Eight pages, 1,050 ems—8,400 ems
at 3,000 an hour
2.8 hours slugcasting.....@ \$3.50 \$9.80
Proofreading, 10 per cent.... .98
Makeup and Lockup

1.8 hours@ 3.00 5.40

Large Jobber—fifty sheets

Makeready .4 hour.... 1.80 .72
Press Running .2 hour.... 1.80 .36
Cutting Cover and Book
.2 hour 3.00 .60

Cover

Hand Composition, Makeup,
and Lockup .7 hour.... 3.00 2.10

Small Jobber—fifty covers

Makeready .2 hour.... 1.60 .32
Running .1 hour.... 1.60 .16
Folding covers .1 hour....
Folding eight pages, .2 hour
.3 hour.... 1.00 .30
Inserting in covers .1 hour.... 1.00 .10
Stitching .1 hour.... 1.00 .10
Trimming .1 hour.... 3.00 .30

Materials

Ink05
Cover stock25
Book stock25 .55

Total cost \$21.79
25 per cent profit..... 5.45

Total cost \$27.24

An analysis of this estimate reveals:

Cost of eight inside pages...\$18.19
Profit 4.55 \$22.74

Cost of cover..... 3.60
Profit90 4.50

Selling Price\$27.24

From these figures it appears that the work is worth no less than \$2.85 a page for inside pages and \$1.15 a page for cover, charging for four pages at this rate instead of one at \$1.50.

Estimating Machine Composition

To find the number of lines and pages a piece of typewritten copy will require when set in any size and measure, use the following method: Count the words

in twenty to thirty lines of copy and divide total words by number of lines counted. The result will give you the average number of words a line contained in copy to be set. Next count the lines of all copy and multiply by average number of words a line. This will give you the approximate words in en-

*** * * A COPY IDEA * * *****RESULTS**

Business Thinkers—buyers of printing—are coming more and more to realize that the success of their business is influenced by the quality and grade of printing they use. (How much will it cost? has been replaced by "What will it do?") (After all, RESULTS is the purpose and plan back of every printing order—large or small. (We, as printers, are just as interested as you are in regarding your printing in terms of RESULTS. It is this attitude, this business policy, that has been responsible for our growth because if we can produce printing that will get maximum results for you, then, there will be other printing orders . . . and still others. (So in trusting your work to our organization, you can be assured that we will do our best to help you get RESULTS.

M. P. BASSO & CO.
INCORPORATED
Printers-Lithographers
121 Varick St. New York
Phones WALKER 5586-7-8

House-organ advertisement

tire copy. Then divide this total number of words by the number of words in a square inch, as shown by the following table for size of type in which matter is to be set. You will now have found the number of square inches necessary to accommodate the copy.

WORDS IN A SQUARE INCH		
Size of type	Solid	Two-point leads
5-point	60	44
6-point	47	34
7-point	38	27
8-point	32	23
9-point	27	20
10-point	21	16
11-point	17	14
12-point	14	11

EXAMPLE: 20 counted lines of copy = 220 words. 220 divided by 20 lines = 11 words to line.

There are 1,410 lines in the entire copy, and 1,410 (lines) times 11 (words to line) = 15,510 words in entire copy.

If matter is to be set in 10-point solid, divide the 15,510 by 21, the number of words in a square inch of 10-point solid. The result is 738½.

If the matter is to be set for a 6 by 9 page, the type page 5 by 7 inches, then figure the square inches in type page. Thus 5 × 7 = 35, the number of square inches to page. 738½ (square inches required) divided by 35 (inches to the page) equals 21.1, the number of necessary pages. (Figure as 22 pages.)

If this matter is to be set in 10-point leaded then 15,510 (words) would be divided by 16 (number of words to an inch), the result being 970, the number of square inches of space. 970 divided by 35 (square inches to page) would indicate that 27¾ pages were necessary.

A type page is measured in pica ems. Thus a type page 5 by 7 inches in size would be measured as containing 1,260 ems of 12-point. If the job is to be set in 10-point solid, reduce the pica-page measurement to 10 point ems thus:

The 30-pica width is equal to 30 × 12, 360 points, there being 12 points to a pica. The 42-pica depth is equal to 42 × 12, or 504 points. Thus we have a page that is 360 points wide by 504 points deep. To find the 10-point measure divide 360 (points width) by 10, and 504 (points depth) by 10. The result is expressed as 36 × 50 (ems of 10-point), each of the pages containing 36 × 50, or 1,800 ems of 10-point. Twenty-two such pages would contain 22 × 1,800, or 39,600 ems.

If matter were set in 8-point, the 360 (points) divided by 8 would indicate 45 ems width. 504 (points depth) divided by 8 would equal 63 ems depth, the page being 45 × 63, or 2,835 ems of 8-point to the page.

For 10-point there would be 39,600 ems to be set, and at the average production of straight-matter ems an hour, as shown by the following table, the job would require 13.2 hours setting time.

AVERAGE STRAIGHT-MATTER PRODUCTION

6-point and smaller.....	4,000 ems
7-point	3,750 ems
8-point	3,500 ems
9-point	3,250 ems
10-point	3,000 ems
12-point	2,750 ems

Larger than 10-point, measure as 10-point. On jobs of 10,000 ems or more, figure 10 per cent greater production.

Figure extra charges on any matter set over 30 picas wide, known as butted-slug matter; jobs set in all italics or all black-face; the lines containing leaders, and lines quadded out in center with type lining up at ends.

Double the charge on all lines set all caps, caps and small caps, and small caps; on all lines containing black-face, italics, or small caps; numbered lines, centered lines, or counted lines; lines of varying indentation; matter containing more than one justification.

Sometimes a job contains more than one face or size of type. In such instances it is necessary to assemble matter in proper sequence before making up into pages. A charge of .02 hour a column inch should be made for single slugs, and double the time for butted slugs. In this manner the assembling of 20 inches would be figured as $20 \times .02$ or 4/10 of an hour.

Inserting of headings is usual before making up into pages. Charge .02 hour for each insertion.

Atlanta's Credit-Control Plan

Information regarding the credit-control plan in operation at Atlanta, which was not available when THE INLAND PRINTER's two articles on credit control were being prepared, has recently been provided through the kindness of W. W. Roberts, manager of the Credit Interchange Bureau of the Atlanta Association of Credit Men. The following sentences from his detailed letter present a competent summary of the valuable work which is now being achieved in Atlanta through the operation of this plan:

"The Fine Paper and Allied Printing Trade Group is virtually a new organization, it having been formed only last November, and only on February 12 of this year was it made 100 per cent in membership. . . . In November the group sent a notice to the trade advising that the Atlanta credit-control plan was to become effective on January 1. According to terms prevailing in this market the first report on delinquent accounts

the sixteenth of each month and the usual letter of notification is mailed to each delinquent debtor on that night. This as a rule gives the customer approximately two weeks in which to get his account cleared up and thereby prevent his name from appearing on the C. O. D. list, which is placed in the hands of the members of the group on the first of each month.

"Being new in the game, we have of course encountered some rough spots, but have about got them all smoothed over now. Local printers appear to be in full accord with our plan, and the group works in close harmony with the Atlanta Master Printers Club through a committee set up for this purpose."

Brisbane Discusses the Printer

Marvelous is the patience that the printers used to show in the old days before typewriters. They had to read handwriting of every kind, and usually writing done in a hurry.

The old printers in the New York Sun office, under Charles A. Dana, over forty-six years ago established as a friendly joke a fund. Each man that set up a piece of my copy was to drop in 5 cents. And after a certain length of time the total receipts were to go to anyone that came downstairs and killed me. I used to write with a hard lead-pencil on yellow paper supplied free by the office. How the printers made out the copy written, sometimes at the rate of 2,000 words an hour, I can't imagine.

In addition to helping young newspapermen in their careers, the printers have supplied, as everyone knows, many of the very best editors and the most successful ones as well.

The days are gone when a man began as a printers' devil, worked at the case, and finally became editor. In these days a boy inherits a newspaper from his rich parents and attends to it if it isn't too much of a bore. Or a financier takes over a paper when the man who made it is gone beyond recall.

I worked with printers and editors in the days before there were telephones, taxicabs, subways, or elevated railroads. The romance seems gone out of newspaper work. This, of course, comes from one who belongs to the "old-timers" from every point of view.

I suppose the men that carved hieroglyphics on Egyptian monuments said "Romance is gone" when the Phoenician alphabet came in.—*From a paper by Arthur Brisbane, read before the Old-Time Printers' Association of Chicago.*

PAGE MAKEUP TIME

Sheet Depth	Picas up to	1 Page	2 Pages	4 Pages	8 Pages	12 Pages	16 Pages	24 Pages	32 Pages
6 inches	30	.125	.25	.50	1.0	1.5	2.0	3.0	4.0
7½ inches	36	.150	.30	.60	1.2	1.8	2.4	3.6	4.8
9 inches	42	.175	.35	.70	1.4	2.1	2.8	4.2	5.6
10 inches	48	.200	.40	.80	1.6	2.4	3.2	4.8	6.4
11 inches	54	.250	.50	1.00	2.0	3.0	4.0	6.0	8.0
12 inches	60	.275	.55	1.10	2.2	3.3	4.4	6.6	8.8

EXTRA MAKEUP CHARGES

Butted slug pages, double above-given time.
 Leaded by hand, 50 per cent additional.
 Sawing slugs, .025 hour time for each separate column.

MISCELLANEOUS MAKEUP CHARGES

Collating display ads (already set).....	.10 hour
Spacing plates10 hour
Initial letters10 hour
Hand-set lines or running heads.....	.10 hour
Column rules spaced with slugs.....	.03 hour
Column rules spaced with leads.....	.05 hour

Any authors' alterations made after was made in February, and the first job is set according to copy should be charged for at an agreed charge a line or on a time basis. Do not forget also to allow at least 10 per cent of the setting time for proofreading if you do not have actual time records on which to base charge. In the example given, the setting time being 13.2 hours, figure 1.3 hours proofreading or about 6 minutes a page, which will cover both the original proof and the revises.

Linotype composition should be figured at not less than \$4.50 an hour, proofreading at \$3.50 to \$4.00, and makeup not less than \$4.00.

C. O. D. list was issued on March 1. As an indication of the prompt effectiveness of the plan in this market it is interesting to note that the total amount reported delinquent in March came to \$25,359.25, which was cut to \$10,463.72 before the C. O. D. list went into effect, and five days thereafter had been further reduced to \$2,314.86. I am giving you these figures merely as an indication of what was accomplished during the first thirty days of the actual operation of the plan.

"Delinquent accounts in Atlanta are reported to the office of the secretary on

A Simple Time-saving Method of Changing Calendar Forms for Various Months

By JOSEPH L. DONNELLY

THE CALENDAR is one of the most universal and effective forms of advertising, used alike by experienced advertisers such as the insurance companies and by the local dealer or agent who uses no other kind of advertising. Aside from the millions of calendars issued by the larger firms, nearly every printing office prints calendars each year either for its own or its customers' use. Calendars assume many forms, among which may be mentioned the blotter, greeting card, desk, yearly, quarterly, monthly, weekly, daily, memorandum, window-display poster, wall, etc. In this article, however, only the monthly motto calendar is discussed.

The calendar form itself is not a particularly inviting subject for the compositor because such slight variations are possible in the arrangement of matter. All effort toward style must be centered in the choice of the figures and of the accessory rules.

Haste makes waste—especially unorganized, unforeseen, unwelcome haste. A little time spent in devising ways and means of saving time in changing calendar forms from one month to another will prove this truism. The writer has been using the time-saver shown herewith and finds that more than half the time ordinarily consumed in making the changes is saved by this method.

The printer who is in the habit of making calendar corrections by changing the individual figures will agree that by using this method very little more time is used than it takes to transfer one set of figures from one space to another. As will be seen by the illustrations, the fifth, sixth, and seventh columns are made the first, second, and third, respectively. By changing the blank spaces on these three columns from the bottom to the top the correction is complete.

Of course the months of unequal days will require a day to be added or to be taken off. No matter how a calendar is composed, this method can be applied. Should there be full-length cross-rules, they may be removed and then replaced after the shift is made. Down rules will have to be handled the same way unless there is a full-length cut-off under the days. Any old standing calendar may

be changed in this way to any month of any year, in the least possible time and with the slightest liability to error.

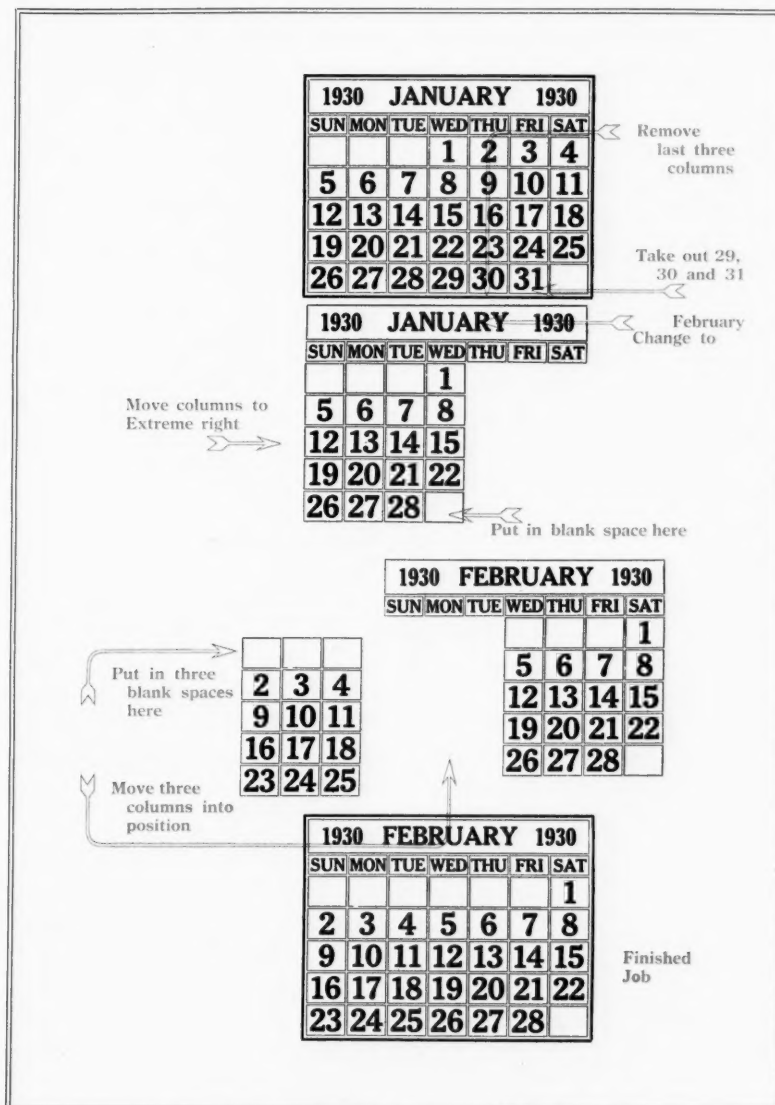
A little time spent in looking over the monthly calendar will disclose the following facts: The same figures appear in the same vertical column. October and January start on Wednesday, end on Friday, and have thirty-one days.

Run October and then change heading to January, and your calendar is complete. Change to February as shown

in the illustration. February and March start on Saturday. Change February to March by adding 29, 30, and 31, and take out blanks.

Change March to November; take out 31, and put in a blank.

Change to August. The month starts on Friday. Take a space out at top, and put in 31 at bottom. The first column becomes last. Now change to May. The month starts on Thursday. Take a space out at top. Place it at bottom. The first



Graphic demonstration of Mr. Donnelly's method of making calendar changes

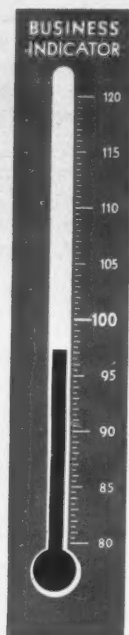
column becomes last. Let us now change to July. The month starts on Tuesday and also has thirty-one days. Take a space out at top. Place the two blanks at bottom. The first and second columns now become the sixth and seventh.

days. The first column is made the seventh. Take out 31 and put in space.

Cheltenham Perpetual Calendar No. 14 logotypes, from 1 to 31, with blanks and logotypes for days of the week, have been used in the examples shown.

THE BUSINESS WEEK

MAY 21, 1930



AFTER several weeks of doldrums and spring fever, business has perked up slightly and resumed its slow and irregular climb back toward normal. Although basic industry now faces the season of summer slackening, it is holding up somewhat better than usual. . . . Steel production is running distinctly above normal despite discouragement due to declining prices, and regretful reminiscences about the boom last year at this time. Increased trade activity—more cars loaded, more checks cashed, more money going round—has jiggled our business thermometer this week up to within 3% of normal for the season and the year (see p. 37). . . . It still looks chilly only by contrast with last year, when it read 8% above. If the upward trend in general business should continue at the rate it has shown since the beginning of March, we should be back to normal by October. . . . The stock market has apparently dug itself in for a while, determined to wait and do no more discounting of recovery till it can see the whites of its eyes. Commodity prices are still declining, but here and there they seem to be scraping bottom. If retail prices, too, will climb down gently without being pushed, or knocking wages off first, recovery may be a bit faster.

15 CENTS

In the opinion of *The Inland Printer*, this McGraw-Hill publication is the first important national magazine to utilize space on its front cover for genuine editorial matter

From July go to April. The month starts on Tuesday and has thirty days. Take out 31, and put in space. Change April to September, which has thirty days. The month starts on Monday and contains thirty days. The first column, therefore, becomes the seventh. Transfer a space from the top to the bottom and September is ready to print.

Change September to December. The month begins on Monday. There are thirty-one days. Remove a space at the bottom of the fourth column, and put in 31. Again, change December to June, which starts on Sunday and has thirty

Some printers prefer calendar figures set in Caslon, roman or italic, Cloister, Bookman, Clearface, Sterling, Scotch Roman, Bodoni, or Garamond.

Finding the Right Cover for *The Business Week*

The cover of the May 21 issue of *The Business Week*, which is reproduced herewith, offers an interesting example of a cover considered truly representative of the publication's contents. A serious effort has been made to find a

cover of such a character. Paintings of industrial scenes were soon discarded. Cartoons, while more closely approaching the desired goal, reflected only a small phase of *The Business Week*. The cover shown, which was designed by Perry Githens, the magazine's art director, is believed to be a satisfactory answer to the problem, for it gives a true, complete picture of business conditions discussed within the pages of that issue.

This cover comprises an unusual production project, in the opinion of Managing Editor Marc A. Rose, who has furnished all the information presented here. The cover and inside forms go to press Thursday afternoon, and several thousand copies are in the mails early on Friday morning, all New York City copies, as a matter of fact, being mailed before noon of that day.

Production Figures

The production figures furnished by general averages sometimes are dangerous as a guide when estimating on work in your shop. Particularly is this true when applied to your presswork. Careful consideration should be given to estimates, and especially should you have time-tried, accurate production records from your own pressroom.

Many classes of work are done on the same presses. For example, your Miehle verticals may have had long runs during the week or month from which you are basing possible production, showing a high average, say 2,800 to 3,000 impressions an hour, this product having been just plain black, one-color work, no care necessary as to register, stock favorable to the job, and ideal climatic conditions for stock, ink, and rollers. On the job being estimated, however, you have an entirely different condition. For example, it is a two-color job with very close register, and the stock desired by customer is not favorable to press. When the job finally reaches the pressroom a condition exists that splits your known production averages right in the middle, and the job is finished in just twice the productive time figured.

You can't blame the customer; you can't boost the price quoted. It's another case of losing money on the job by lack of proper care in preparing the estimate and putting the job in its exact classification. Average figures only help to provide a general guide. Production records even in one's own shop are deceptive unless utilized carefully.—From the "Bulletin" of the Southern Master Printers Federation.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Tint Bases

How may ink be tested for setting and drying quality? When matching a tint which of the tint bases is nearest to white ink?

The principal tint bases are opaque cover white, translucent mixing white, and the liquid tint bases. Cover white is properly used on colored papers when opacity is required in the impression. Mixing white is for use on other than coated papers. For coated papers semi-liquid tint bases containing varnish and magnesia carbonate or in addition to the latter zinc white, alumina hydrate, barium sulphate, etc., are preferred. As the semi-liquid tint bases are transparent the color should be mixed stronger than when using mixing white. An ink may be tested for setting and drying quality by sparingly patting it out on the paper to be used and examining the film at the end of a period of perhaps an hour or even two hours.

Slur on Platen Press

Will you let us know the reason for the blur in right-hand column on first page? Job is printed on a job press. No blur occurs from an impression pulled by hand. While the form is below center it is necessarily placed at the right of center.

More impression is needed where the slur shows, and in addition the gripper should be arranged to hold the sheet flat at time of impression.

Relief From Static

Can you suggest something to give us relief from static difficulties?

Air-conditioning apparatus, electric neutralizers, and sheet heaters, either electric or gas will do the job.

Printing on Aluminum

I would appreciate information on the best way to print on aluminum.

Much of the printing on aluminum is done lithographically, some of the short runs on hand presses and the long runs on offset presses. The design is generally made on stone and transferred to the grained zinc for offset. For the best re-

sults a ground or priming impression is first made, generally using white ink, which is then stoved or baked on. Each subsequent color is baked on, as is also the coat of lacquer or baking copal varnish which is finally added to protect the colors. The baking is done at about 150 degrees Fahrenheit. The procedure is the same if the printing is done by letterpress method from rubber forms. Much depends on the quality of inks, bronze powders, and varnishes used.

* * * A COPY IDEA * * *



OUR through the Golden Gate sail the ships to the ports o' the wide world. They are laden with cargo, marketing the wealth of the nation. Some are swift, some slow; some bright, some dingy. They reflect their owners and captains.

Your ships—your correspondence and sales literature—are sailing to many ports of business. As your printed ambassadors they represent your product and your organization. Whether they are the slow, dingy tramps, or the trim, shining liners that are welcome at "port," depends upon you—and YOUR PRINTER!

The Kennedy-ten Bosch Company specializes in the production of trim, attractive printing and advertising typography which is always welcome at "port" and which will capably represent you and your business on every trip.

From an attractive folder entitled "Ships" by the well known San Francisco concern, the Kennedy-ten Bosch Company

Wear on Highlights in Gutters

Am sending press proof of form with 133-screen halftones which show wear after 16,000 impressions. The halftones were deeply etched (.0026 inch deep) for this paper and ink, and precision-proofed and -blocked. The printer blames the engravings, and the pressman claims that such wear is natural in the open spaces and that the plates should have a border-line finish to protect the edges. What do you consider the cause of the plates wearing down so quickly?

Poor management, also insufficient makeready. Nickered lead-mold electros mounted upon patent metal blocks should have been used instead of the original copper halftones on wood bases. Hard packing should be used and the cylinder brought down to ride bearers firmly when highlight halftones project into the gutters of the form. For dull-coated paper 120-screen plates are better than the finer ones used. Careful makeready is required on a form like this, similar to that for vignette plates.

Hand Presses

What are the four best hand presses, not considering speed? We want presses that will print about as well as power platen presses.

Advise that you forget hand presses (life is all too short) and buy power presses, even if the first ones must be second-hand and operated by means of a treadle or pumped by hand.

Offset From Stereotypes

The pages with the large stereotype have been offsetting badly, while the pages with zinc plates have been printing without offset. Of course we know zinc etchings are better for printing than stereotypes, but why should the latter cause offset? Are we using too much ink, should we slipsheet, or what do you suggest? The job was printed on a cylinder press equipped with a sheet heater.

While there is a difference in capacity to take ink from the rollers and to transfer it to paper between zinc plates and stereotypes, the trouble in your case is due to an ink not suited to the coated paper. If you will use halftone or process yellow you will have minimum of trouble when printing on coated stock.

And you are using too much ink—not enough to cause offset from the rolled, ground, and polished zinc, but too much for the coarse stereotypes when printing on a homogeneous polished surface like enamel-coated book paper.

To Eliminate Wrinkles

When pulling author's proofs of the enclosed job the paper started to buckle. It was suggested that if holes were bored through the heavy rules to permit the exit of air from within the panels the trouble would be overcome. The machine-room foreman anticipates the same kind of trouble.

First make all the rules level and type high with underlays. Complete the makeready with overlays of thinnest tissue. Set the bands or the brush a little tighter in the center. If the wrinkle persists, glue strips of three-ply cardboard in the margins on the tympan opposite the spots where wrinkles show.

Slur at End of Form

We had a little problem in presswork, and while we found a remedy that served the purpose we did not find the cause. You will notice a slur on one of the enclosed sheets. We tried in many ways to overcome the trouble: changed ink, tested impression, bearers, rollers, etc., but without satisfactory result. As a last resort, noting that the lower lines were printing better, we moved the top line down one pica and our troubles were over.

As you did not mark the gripper edge and we cannot find any gripper marks, we are in doubt as to whether the top or the bottom of the sheet was fed to the grippers. There are a number of possible causes of the slur, the most likely being that the top line was just one pica too far forward on the bed if you fed the bottom of the sheet to the grippers, and that the register rack and segment are out of adjustment or loose if you fed the top to the grippers.

Type and Engravings in Plate Form

When a page of type and engravings is to be printed after being made into a plate, the type should be electrotyped and the type electros patched into a plate with the engravings or electros thereof. The reproduction is better in most cases than if a proof of the type is pulled and photographed with the original of the engraving.

Cellophane Printing

We are in quest of information concerning printing on cellophane.

Turn to the Pressroom department of THE INLAND PRINTER, the issue of May, 1930, page 96, center column, for facts on cellophane printing.

Care of Numbering Machines

All of our numbering machines are in use at one time just about twice a year, and consequently some are nearly always in storage. The question arises, How should the machines be cared for when not in use?

When the machines are to be stored for some little time they should be thoroughly cleaned with benzol or Ene-gine and, when dry, should be placed in a dustproof container. When required again, dip a strip of French folio in

* * * A COPY IDEA * * *

IN A printing house the good equipment counts for much, but skilful workmen are essential. Even the most beautifully designed type and the most cunningly contrived press are useless when misused. The Harbor Press is happily provided with modern machinery, an interesting range of type faces, and intelligent man power, ready to embody ideas in the most finished printed form.

From an envelope stuffer by The Harbor Press, book printers, of New York City

Three-in-One oil and insert the strip between the rows of numerals. In this way the oil reaches the bearings without getting on the face of the numerals.

Printing on Odd-shaped Celluloid

Is there a machine on the market or obtainable that will automatically feed and print odd-shaped (not rectangular) pieces of lacquered thick celluloid? We are now printing from rubber on platen presses, but the method is very slow.

You may inquire of the American Type Founders Company, Brandtjen & Kluge, Miller Printing Machinery Company, and also James A. Loyster, Cazenovia, New York. The most economical and satisfactory method is to print a number of forms in one impression on a large cylinder press, lacquering and dieing out after printing.

No One Ink for All Surfaces

We have used the blue ink shown on cardboard samples on super and coated papers and hoped that it would print all right on the card, but the result is unsatisfactory. Now the question is, why did the ink fail to give satisfaction on the cardboard?

This is a low-grade blue ink with a tendency to "cake" and "fill," and the impression is weak in spots. The blue ink is of just the proper viscosity for

super and coated, but its soft varnish and the weak impression cannot cleanly transfer the ink from form to card. Use more impression and a stiffer blue ink, high-grade job, bond, or cover blue.

Drier for Duplex Press

Is there a drier which is used between the bottom and top deck of the Duplex newspaper press? Thanks for your help.

If such a heater is on the market we have not heard of it. It is probable the heater concerns can supply you with one. If offset is your problem use the special Duplex-press news ink.

Roll-Feed Platen Presses and Bag Machines

We have been informed that there is an attachment for roll feeding on job presses and we are interested to know if the information is true. Does this device take cellophane? What we are looking for is an inexpensive machine for printing cellophane. Will you please tell us what kinds of machines are used for this purpose and where we can get the prices on them? Also a machine for making cellophane bags, like cigar, powder, and candy bags. If we could get the attachment for job presses and get a bagmaking machine, these could be used together to advantage. As we understand this attachment, it is not new, but an old one used for roll printing. It prints and cuts the job to size.

The roll-feed attachment for Gordon presses is sold by George R. Swart & Company, New York City. This firm can also give you names of bag-machine makers. The Ames Bag Machine Company, Cleveland, is one. For prices for larger outfits which can face competition in the quantity field, consult the rotary-press makers advertising in THE INLAND PRINTER. You cannot meet the present-day competition with roll-feed platen presses. Westfield River Paper Company, Russell, Massachusetts, has published a very interesting booklet, entitled "What's Newest," concerning cellophane bags and such products.

The Photo Makes the Halftone

Please advise us what process of printing is employed in turning out the enclosed sample.

These are excellent samples of the nice halftones which may be made from an exceptionally good photograph. It is calculated that about 50 per cent of the photograph is lost in reproducing the picture on coated paper by the letterpress process of printing. Thus it is evident that a very good photograph, its posing and lighting perfect, is necessary to make a good halftone printing plate. Hence the slogan "Get it in the photo and get it right," for the halftone can never be made as good as the photo.

There is genuine economy as well as quality in halftones made from super-fine photos, less time being required by the photoengraver to get a good halftone. The sample is also a high-grade specimen of halftone printing on coated paper with suitable-toned halftone ink.

Printing Solid in Black Over Gold Paper

We doped a number of inks, "hit it twice," used a hard packing, and finally, by mixing a little reflex blue with job black and using a soft packing and plenty of squeeze, obtained the results shown on sample, which are not satisfactory, as the black is not solid. We tried an ink especially mixed for a bronzed stock. Result was terrible.

You fail to state whether the job is running on a cylinder or platen press. If on the latter you will need vibrators on the form rollers or a trip roller to get the required distribution. Complete the makeready with a cutout overlay upon the heavy rule borders and use a toned Gordon-press halftone black ink. Have the stock cut double so that you may carry ample ink without getting into trouble in stripping sheet from form.

Gelatin Printing

We are contemplating putting in a plant for gelatin printing and would appreciate information as to sources of necessary supplies.

Necessary inks and other supplies may all be obtained from inkmakers, press manufacturers, roller makers, etc., advertising in THE INLAND PRINTER.

Ink for Solids on Bond Paper

I have trouble printing solids 2 by 3 inches and some larger on a twenty-pound bond sheet. If I give it just enough ink so that it looks well, it will offset and the sheets will stick to each other. What is the correct ink for this job on a cylinder job press?

A high-grade fast-drying toned halftone or job ink (cylinder press) is most satisfactory on sulphite sheets. As the rag content increases the ink must be stiffened and a bond ink is required. An extension delivery helps on solids and, if lacking, a good substitute is a box into which the sheets are delivered so that they float down onto the pile. The box is just large enough to take the sheet. A heater may be used to keep the pile warm in addition to sheet heater on your press. The plates should be mounted on metal, the packing should be hard, and a cutout should be used on the sheet underneath the drawsheet after the plate is made ready to print with overlays. Do not pile the sheets too high when using this method if you want to get the best results.

Workups on Cylinder Press

We are having more than our share of the workups on our cylinder presses and would like to ascertain the cause and remedies. The forms are carefully justified. The most workups occur in the furniture and other spacing material rather than in the type lines. Most of our work is with furniture halftones that are mounted on wood bases, with monotype captions beneath. Three possible causes might be: (1) excessive vibration due to location on second floor with poor foundations; (2) the forms locked too tightly, and (3) chase being clamped too tightly on bed.

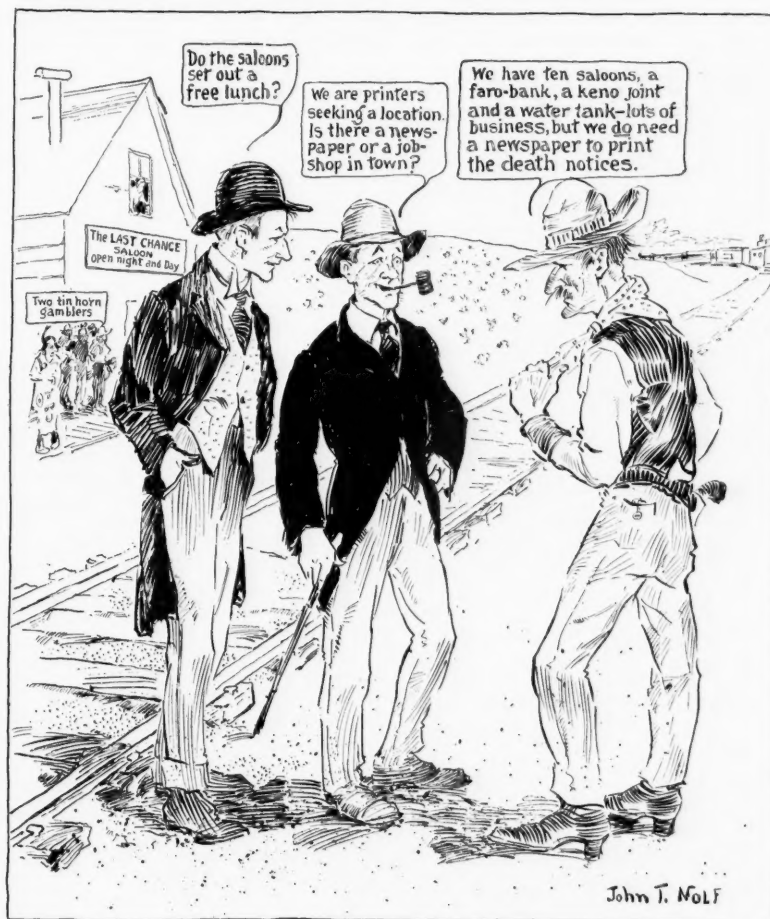
You have cited three common causes. The press should be level and on a good foundation. The quoins and the clamps should not be very tight, as a tight lockup causes spring. It is not necessary if the press is level and is firmly seated on its foundation. Workups are caused by the cylinder riding on the bearers too firmly and by hard rollers. In your case much of the trouble is probably due to the wood bases of the cuts and the wood furniture. If you will mount the cuts on patent blocks and use nothing but metal furniture with

reglets flanking the quoins, you will remove two prolific causes of workups. Wood is not stable but shrinks and swells with changes of humidity, and wood bases warp and start a pumping which causes the workups.

Solid Plate on Bond Envelope

Can you suggest a remedy for the gray print of cut on bond envelope? The customer wants this cut to look as good on bond as on the flat writing envelope herewith. This job was printed on an 8 by 12 platen press.

This is a very difficult job for a small platen press without the assistance of a fountain and a vibrator roller on the form rollers or at least a tripping truck on the bottom roller. Without these you will have to put the envelopes through twice to get a solid black. Make ready until the cut prints well on a flat sheet of bond and then make a cutout to relieve the impression on the edges of the cut. Afterwards make an envelope cutout for the overlaps. You will have to watch register closely if you put the envelopes through twice.



"In the Days That Wuz"—In the Sagebrush Country

Cartoon by John T. Nolf, printer-artist

Collectanea Typographica

By HENRY LEWIS BULLEN

A Censor of Caesars

—Give me

Leave to enjoy myself. That place that does
Contain my books, the best companions, is
To me a glorious court, where hourly I
Converse with the old Sages and Philoso-
phers;
And sometimes, for variety, I confer
With Kings and Emperors and weigh their
counsels;
Calling their victories, if unjustly got,
Unto a strict account, and in my fancy
Deface their ill-placed statues.

—Fletcher, 1579-1625

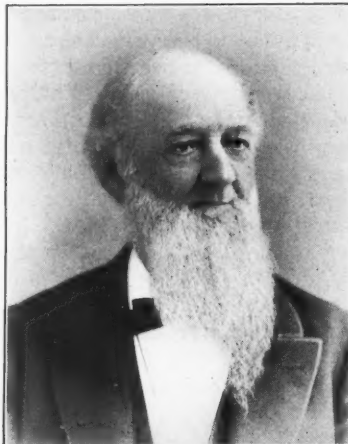
* * *

Another Philanthropic Typefounder

In the June *Collectanea* there is an article relating to the philanthropies of Richard Smith, of the noted firm of typefounders, MacKellar, Smiths & Jordan of Philadelphia. There were two Smiths in that firm. They were brothers. The elder was John F. Smith, born January 20, 1815. He was not a practical typefounder. He had a business training in finance. When, in 1845, at the age of thirty, he became a partner in the type foundry, he managed the sales department. In 1885, the firm was incorporated and he became its treasurer. He died on November 1, 1889. He had been for several years influential in business and financial circles and a leader in a wide range of philanthropies, especially in the support and active direction of hospitals and asylums for orphans, the blind, and the aged. His contributions to charity were made from year to year over a long period. In his will he made liberal provision for his family, but included nothing for charitable projects—he had already dispensed his charities under his own supervision. At the time of his death it was said of him, by an associate in his civic relations, that "the closing career of John F. Smith will always bring a halo of fond recollection among his friends." They knew of countless secret benefactions, which constitute, as the poet Wordsworth said:

That best portion of a good man's life—
His little, nameless, unrecorded acts
Of kindness and of love.

In 1885 he gave, in memory of his recently deceased wife, \$5,000 to each of the Philadelphia hospitals to maintain free beds perpetually for poor patients. He was also an active supporter of the Sanitarium As-



Last portrait of John F. Smith, 1815-1889, a typefounder whose philanthropies were devised to be perpetually effective

sociation of Philadelphia, which year by year, since 1877, has provided free outings to poor children and their mothers to a park and playground which it owns on the Delaware River, opposite the Navy Yard. In 1888 he presented the association with

and happiness of tens of thousands of poor children and their mothers. Following Mr. Smith's death his son and daughter gave the Sanitarium Association a steamboat in his memory—the John F. Smith. Thus the Smith fortune provided two steamers, both of which wore out in their good work, but not before a third steamer was presented by John F. Smith's daughter, Mrs. Mary A. Smith Combs, which was named after her mother, Elizabeth Monroe Smith. In 1910 Mrs. Combs gave to the association, in memory of her brother, the Monroe Smith Memorial Building, for the use of the hospital staff and other officials. John F. Combs, husband of John F. Smith's daughter, is president of this noble charity.

In the year 1928 the steamer Elizabeth Monroe Smith made 404 trips, carrying 53,117 passengers: adults, 12,562; infants in arms, 3,104; children between 2 and 5 years, 10,388; children between 5 and 10 years, 14,456, and children over 10 years, 12,607. The hospital in the association's park treated 504 cases. On each trip everything is free, with ample provision for the youthful appetites in expectancy of a treat.

In 1889 John F. Smith gave \$35,000 to the House of Refuge in Philadelphia. In-



The steamboat Elizabeth Monroe Smith, presented to the Sanitarium Association of Philadelphia in 1888 by John F. Smith, typefounder

an excursion steamboat, named the Elizabeth Monroe Smith, in memory of his wife. This steamer outlived its usefulness some years ago, after contributing to the health

vited to address a meeting of supporters of this institution, he said, "What I have seen prompts me to give this amount. I cannot make a speech." A resolution adopted by

the Philadelphia Typographical Union on November 2, 1889, said, "This Society has heard with deep regret of the death of our esteemed honorary member, John F. Smith, who has endeared himself to us by many acts of liberality toward the Society, and also by many other benefactions to deserving charities in this community." The Type Founders' Association of the United States, in a tribute to the memory of John F. Smith, said, "Mr. Smith's life work is one we urge upon our associates for thoughtful consideration and emulation."

* * *

The Inland Printer

Of all glad words of tongue or pen
That set the mind aflame;
'Tis when our smiling devil shouts:
"The Inland Printer's came!"

We all stop work and gather 'round,
The inspiration gain;
Then to our tasks with better grasp
We go with might and main.

Each year our growth in sense and skill
Is marked by steady stage;
For young and old are guided by
The Inland Printer page.

EDWIN H. FARR, Editor
Whiting (Ind.) Call.

The above kindly verses were written in 1914. They express a sentiment that is as fervent today as when written among thousands of the magazine's readers, many of whom, like myself, entered THE INLAND PRINTER class in October, 1883, and have a hundred per cent attendance record. For nearly half a century THE INLAND PRINTER has been the greatest and best educational influence in the printing industry and art in America. Its various editors, and also its publishers, have been sincere teachers and able and devoted to the printer's calling. In 1883 it was alone in its field. *Collectanea*

looked upon as yet another source of expense. (Only Chicago firms advertised in the earlier issues.) Another objection was that such a trade paper would give the cus-

printing industry. The "I. P." started with a broad vision of leadership which it has since maintained constantly. *Collectanea* knows that the verses of Edwin H. Farr ex-



Monroe Smith Memorial Building, presented to the Sanitarium Association of Philadelphia in 1910 by the daughter of John F. Smith, typefounder, Mrs. Mary A. Smith Combs, as a memorial to her brother. It is in the riverside park of the association and is for the use of the hospital staff

tomers a mouthpiece by which to express their ideas and voice criticisms of things inefficient, and thus "put each other wise," and possibly embarrass the manufacturers. THE INLAND PRINTER did incite both printers and manufacturers to thinking progressively, to mutual benefit. The very first sentence in THE INLAND PRINTER, Vol. 1, No. 1, reads thus: "We are living in an era that may properly be termed that of 'botches,' evidence of which may be seen wherever we go." Was this true? What is left in all industries and arts in America of the best work of 1883—nothing! All has been superseded. The second article was on "The

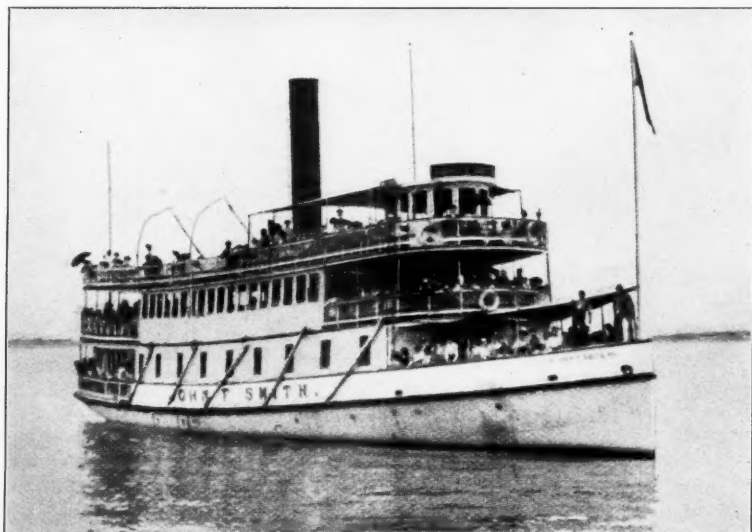
press the sentiments of many thousands of readers of THE INLAND PRINTER. We are indebted to the magazine's four editors, A. C. Cameron, A. H. McQuilkin, Harry Hillman, J. L. Frazier, men of high character and attainments. The equally high and progressive merit of THE INLAND PRINTER in each year of its existence is the result of the equally high merits of its successive editors, and their choice of department editors.

* * *

Richard Smith's Statue

The following is an addenda to our history of the bequests of Richard Smith in last month's *Collectanea*:

When Richard Smith's will was published there developed a pronounced objection to permitting a monument to a little known typefounder to be installed in Fairmount Park in the company of famous generals. An effort was made to refuse the \$500,000 gift. In the discussion an inquiry was made as to how Smith's statue would be clothed: could he, a mere civilian, in (possibly) correct afternoon costume, be permitted to be associated with the uniformed heroes? When it was shown that Dick Smith himself had solved the dress problem by directing his architect to have the sculptor represent him as an aproned craftsman, in the act of casting a type (more effective than a bullet), the objectors were appeased, and the gift was accepted. It seems to *Collectanea* that there is as much (if not more) inherent dignity in this mechanic garb of a man engaged in making an article, than which there is no other more useful to mankind, as there is in the uniforms of the generals. However, all is well that ends well: Fairmount Park has a magnificent gateway, the generals have an opportunity to pose eternally, and Dick has the only public monument to a typefounder in America.



The steamboat John F. Smith, presented to the Sanitarium Association of Philadelphia by the children of John F. Smith, typefounder, as a memorial to their father

was then in charge of advertising for a press builder. This generation of printers will be surprised to learn that the manufacturers gave the "I. P." a cool reception. It was

Need of an Apprenticeship System," followed by "Cooling Off Composing Rooms," and "The Good Old Times," the latter containing a prediction of better times in the

Light on the German Method of Producing Offset Plates by Means of Projection

By DR. P. SCHUMACHER

Translated by Gustav R. Mayer

APPARATUS for contact photo impressions on lithographic metal plates is now in almost universal use in the lithographic industry. Photographic transferring has proven perfectly practical and for halftone-screen reproduction for the offset press is superior to hand transferring.

the three primary essentials. The lens should be especially designed for projection, as such a lens is superior to one designed for photography where the image is produced by reduction.

Zinc and aluminum plates coated with bichromated albumin were used and it was assumed that the exposure

the glass which avoids any difference in sharpness of image in changing from paper to plate. Care should be observed not only to obtain a sharply focused image, but also that the arc is properly centered at the focal point of the condenser to illuminate evenly the entire surface occupied by the picture with no colored fringes at the edge or anywhere. If there are color edges or dark spots anywhere in the field of illumination the arc lamp is adjusted until these disappear. For the easy future setting of the apparatus to approximate or definite sizes of enlargement with the particular lens in use, marks are placed on the rails of the stand after their position has been located in actual use. Before beginning the exposure the carbons in the arc lamp should be trimmed or adjusted so that they will burn throughout the complete exposure, from 30 to 45 minutes. If the lamp goes out and new carbons are required during the exposure the projected image will probably become blurred or will lack its original sharpness if the arc in the lamp is in a slightly different position after retrimming or inserting new carbons.

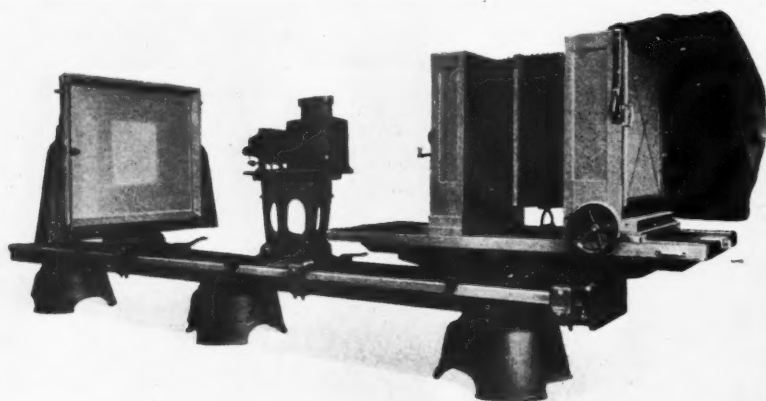


Fig. 1.—Projection of offset plate

Individual jobs up to 24 by 30 inches are the average limits of photocomposing step and repeat machines which operate by bringing the lithographic plate having a coating sensitive to light into contact with a line or halftone-screen negative and while in contact exposing the negative and plate to a strong arc light. Lithography is particularly adaptable to work of a large size; plates with a printing surface of 44 by 64 inches are in general use for posters and pictorial advertisements which cover the entire printing area of the plate and it is here that projecting or enlarging from the smaller negatives onto the lithographic plates is the desirable working method.

The first issue of *Reproduktion* contains a very practical description by Dr. P. Schumacher of the necessary requirements in projection apparatus for litho platemaking; a great deal of development work still remains to be done, the following representing the conclusions arrived at from the preliminary research work conducted up to now.

An exceptionally powerful arc lamp, a good condenser, and a fast lens are

time on the aluminum plate, due to its brighter reflecting surface, would be less than on a zinc plate. The possibility of a chemical reaction between the aluminum and the bichromated albumin increasing the speed of the light-sensitive coating was also anticipated.

For holding the light-sensitive litho plate a vacuum frame was found to be very practical. This frame and projection apparatus should be mounted on a solid, firm stand suspended on springs to absorb vibration in order that blurred or unsharp results might be avoided. A solidly built process camera stand answered this purpose very well and when not in use for projection the process camera replaced the projector, in this way making the stand serve two purposes. Figure 1 shows the equipment.

When used for projection, the negative is placed in the projector, focused to size and sharpness on a piece of white paper held in the vacuum frame. This paper is then replaced by the litho plate, which, though thicker than the paper, will have the face in the same plane as it is pressed against the inner surface of

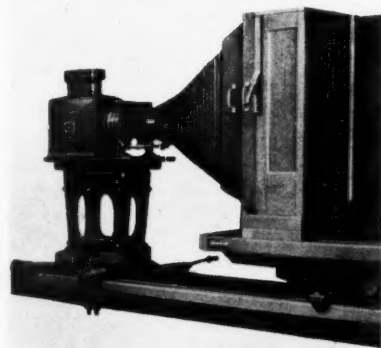


Fig. 2.—Projection of photo plate

A darkened room illuminated with yellow or weak artificial light, and with no daylight entering anywhere, is necessary in this projection work to avoid fogging the light-sensitive litho plate, and the vacuum frame should have curtains at its sides and top to prevent fogging the plate by light that is reflected from the walls and ceiling during the



Illustrating the possibilities of the projection apparatus described in the accompanying article. When viewing the big illustration (enlarged three times from the 150-line halftone shown in the corner) at a distance of four or five feet the dots are not visible and the effect of perspective is even more pleasing than in the small original reproduction

exposure. After exposure the plate is completed and prepared for the press in the customary manner.

This projection apparatus also serves in the making of enlargements on photographic wet or dry plates, paper or film, in the camera and Fig. 2 shows the method of attaching it to the process camera for producing large negatives or positives from small originals.

In projection work vibration is fatal to satisfactory results; no clean sharp dots from halftone-screen negatives will be obtained on the litho metal or photographic plate if projector and plate vibrate independently of each other. In this stand the round base supports contain the shock absorbers for eliminating possible vibration from the floor or building in which the apparatus is set up. Another detail worth calling attention to again is the especially designed lens of large aperture for this projection work; some photographic lenses will produce good results, others will not, and one of the most severe jobs a lens is called on to do is the projection of a large area covered with halftone dots which calls for an exceptionally critical definition rendering in a lens. The larger the aperture of this projection lens the shorter will be the exposure time. However, the lens must not be diaphragmed down to increase definition or covering power as is done in photography when copying. Any stopping down of the lens will increase the exposure time enormously when projecting onto a bichromated-albumin-coated litho plate.

The basic principles given by Dr. Schumacher apply to any design of projecting apparatus for producing printing plates for the litho offset press, all these details being worthy of attention by those interested in this method of platemaking and about which very little reliable information is available.

As an illustration of the possibilities of the apparatus the accompanying plate shows a 150-line screen halftone projected up to three times the original size, the result now being a 50-line or dot to the inch halftone; when viewing this at a distance of four to five feet the dots are no longer visible and the effect of perspective is even more pleasing.

Press Guide for South Africa

The fifth edition of "The Advertisers' Press Guide for South Africa" has been published by the Central News Agency, Limited, 112 Long Street, Cape Town, South Africa. It lists the publications in Cape Province, Transvaal, Natal, Or-

ange Free State, Southwest Protectorate, Rhodesia, and East and Central Africa, and is intended to serve the advertiser who is not familiar with the

available mediums in South Africa. A copy will be sent free upon request to companies which may be interested in the South African market.

Tipton Times Develops Into High-Grade Paper

By H. L. STITES

A CONCRETE illustration of what may be accomplished under adverse conditions is told in the story of the Tipton (Mo.) *Times* during the last twenty-two years, under the management of Everett Pizer. This publisher started his newspaper work as a corre-

spondent for *Our Home*, a small country weekly published at Clarksburg, and he became sufficiently interested to venture into larger fields.



EVERETT PIZER

Mrs. Clara B. Goddard, the owner of the *Times* plant, had made several ineffectual efforts to sell or lease the paper before Pizer was approached. The plant was in a badly rundown condition, and with the Tipton *Mail* as a competitor it offered little inducement.

Pizer considered this situation quite thoughtfully, and decided that he could stand the corpse on its feet. His devotion to and complete absorption in newspaper work, in spite of his previous experiences in restoring rundown plants, did not thwart him from his plan to make the *Times* an actual newspaper and a genuine financial success.

In 1907 he secured a lease on the *Times*, and three months afterward he leased the *Missouri Mail* and combined

the papers. The lease money was to be applied later on the purchase of each paper. The editor's equipment now consisted of two badly worn Washington hand presses and a small and bad assortment of battered type. As time went on new power presses, a folder, and a typesetting machine were added, and the paper, instead of continuing as a five-column folio, inside patent, came out as a six-column, eight-page all-home-print job, and with an increased circulation.

During its present management, covering one period of almost twenty-two years, the marked success of the *Times* has been largely due to carefully guarding the nature of its news and editorial columns. "It is not," says Mr. Pizer, "what you print as much as what you do not print. I never favor extreme measures—social, moral, religious, or political. The mission of any country paper is to serve the town and territory it represents without discrimination as to racial or religious or political affiliations. An outstanding element of success is hard work. Also, if one is to make the newspaper-publishing business profitable he must learn at the start that credit is a synonym for success. He must meet his promises and establish credit. This done, a sound business may be built up."

Tipton was in darkness when Mr. Pizer took over the management of the *Times*. The ambitious editor began at once to work for a light system. It took a courageous battle for three years to get well lighted streets. Much bitterness was shown, but the *Times* won out. This is but one of the many civic struggles the *Times* has undergone for the real betterment of the community.

Since his graduation from high school in 1922, E. Norris Pizer has been associated with his father in the management of the *Times*. The efforts of the younger Pizer have had much to do in making the *Times* one of the newest, neatest, and most profitable small-town weeklies in central Missouri. The company owns its own home, and its owners own theirs and run no bills at the stores. E. Norris Pizer was president of the Central Missouri Press Association at twenty-three, being the youngest president the association has ever had.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Country Newspapers Departmental

For the first time "country" newspapers were in evidence at the annual convention of the Advertising Federation of America. The convention was held at the nation's capital in May and lasted four days. The attendance is said to have been 2,500.

Those who have been interested in national advertising for years, and who have attended conventions of the old Associated Advertising Clubs of the World and the International Advertising Association, its immediate successor, view the Advertising Federation of America now more as a gathering of organized advertising interests. Every line of national advertising is now so organized in this association that those who are interested in each separate line of advertising affiliate with and give their attention only to that branch. The general advertiser and those seeking advertising data with an open mind as to media and methods were conspicuous by their almost total absence.

General programs, where all branches of the Federation participated, were in the main at luncheons. Addresses were by prominent people, both outside and inside the advertising profession. Much more valuable from an advertising viewpoint were the programs of the A. A. A. convention, which was held a week before the Federation meeting.

The country newspapers departmental was nicely located at the National Press Club, where a very remarkable exhibit of bound volumes of local, daily, weekly, and semi-weekly papers from nineteen states was gathered. Special features pertaining to each state were also displayed, and the country newspapers departmental program was one of the best pertaining to this important branch of national and local advertising that we have ever witnessed. All that was lacking was the attendance of those who might have profited from the information and inspiration the depart-

mental afforded. The fact that many newspaper publishers within a short distance of Washington failed to appear was especially disappointing.

Tuesday, May 20, was designated as Country Newspapers Departmental day. H. Z. Mitchell, publisher of the Bemidji (Minn.) *Pioneer-Sentinel*, presided. One of the most efficient publishers of a great newspaper state, Mr. Mitchell was just as efficient as a presiding officer; this one program was well worth the trip to Washington from any state in the union. Ole Buck, the able field manager of the Nebraska Press Association, presented a report on his study and experience in perfecting the country newspaper audit and market surveys. George Leonard, of the Campbell-Ewald Company, Detroit advertising agency, made an especially valuable contribution to this program in

showing how the agency viewed the audit and survey movement. G. L. Caswell, of the Iowa Press Association, gave additional information and details concerning the gathering of retail market data and making surveys for individual newspapers. Dr. C. J. Galpin, agricultural economist of the United States Bureau of Agricultural Economics, read a splendid paper on the stability of the small town and country districts, and showed by figures that there is no more of a decline in population than is due to the natural change brought about by improved machinery and greater productivity in man power, which, he said, results in more prosperity, also greater comfort and luxury, in rural districts.

The noon luncheon, with Herman Roe, field director of the National Editorial Association, in charge, was about as pleasing and enjoyable a function as any held in the capital city in connection with the convention of the Federation. Several publisher-congressmen, and Joe Mitchell Chappel, were among the guests and speakers.

The afternoon program, with Dave E. Darrah, advertising manager for the Oliver Farm Equipment Sales Company, of Chicago, as principal speaker, was 100 per cent in value and inspiration. Mr. Darrah gave the best that was in him; his force and eloquence brought to those in attendance a vision of local newspaper power, influence, and efficiency such as has rarely been presented. George M. Crowson, assistant to the president of the Illinois Central railroad, was another of the highlights on the program, and with Sam Haislet, the Minnesota Field Manager, and C. A. Baumgart, editor of *Country Newspaper Advertising*, Des Moines, contributed information of vital importance.

Summing everything up, the Country Newspapers Departmental and exhibit at this Advertising Federation of America convention must be regarded as a meritorious start. Its future depends entirely on those who will carry it on.

{ A COPY IDEA }

A Soft Voice

AMID THE DIN

THERE are products, services and audiences which just cannot be "dynamic-ed"

Emotions must be set in motion subtly. You must whisper aesthetically if you would avoid talking only to yourself... Yes, there are shades and nuances to typography. There are things to be "felt" rather than talked about.

We strive to understand the account just as the executive, copywriter and artist do, so that we can add our best to their creative efforts.



SCHMIDT & LEPIs

Fine Typography

This advertisement of the New York City organization named strikes a rather unusual note for publicity in its class

Where Local Newspapers Failed

One noticeable thing connected with the recent Country Newspapers Departmental at the Advertising Federation of America convention was the almost total absence of local newspaper publishers of the eastern states adjacent to the capital city. It had been hoped

luxuries and necessities of life, revealed that the large advertisers and the big agency men have to consider the rural fields and the demand of dealers for local advertising helps.

We confess that it is some satisfaction to see and hear these great advertising men. We like to remember their

A Transient Game Checkmated

A new local "advertising service" has recently appeared, and, as usual, it is being promoted by transient salesmen who have a "big idea." We are advised of the way in which the proposition was met in one town by the local newspapers not any too friendly.



Some of the publishers who attended the 1930 convention of the National Editorial Association

and expected that at least 400 might be present. It was believed they could there get the "atmosphere" of big national advertising, contact some of the big men in the advertising business, and at least spread a little propaganda in favor of local newspapers as an influence in the business of "dealer to the consumer." But, strange though it may seem, no more than a dozen of these publishers were in attendance at the meeting.

In the open sessions of the American Association of Advertising Agencies, held the week preceding the Advertising Federation of America convention, there was a rare opportunity to see and hear a lot of these prominent advertising men as they appeared on the programs. But half a row of chairs in one section held all the local publishers who contrived to attend.

It was such a feast of advertising information and business sense that one fairly absorbed it with relish. True, the slant was toward the large advertising media of the country, though occasionally some reference to the country districts, where folks are becoming more and more important as buyers of the

appearance and evident business force and acumen when we have any business that now or hereafter may require contact with them. Even if the country newspapers were sort of a "knot hole club" at this convention they were there with recognition of their importance because they were on the program. For once they got at least a hearing. And occasionally some big man in the advertising profession made pleasing reference to them. It was worth the trip to Washington to hear the address of Dave E. Darrah of the Oliver Farm Equipment Company. Mr. Darrah is the public relations man for this company, a big man of varied experience and wide knowledge of both city and rural affairs. The message he brought to the local newspapers and the advice he gave was 100 per cent value—all wool, a yard wide—as folks sometimes say.

And to all this the local publishers who might have participated with very little expense of time or money failed to respond. It but shows the long distance yet ahead of them before they have perfected their own selling game, which is something they need to do.

Two men appeared and began soliciting merchants and other business men on the idea of getting out a good-sized monthly advertising sheet to be circulated over the trade territory. One man called on the publisher of one paper and asked for figures on the printing. He was told the figures would be prepared and given to him, if he would call, later.

Immediately this publisher worked out the price for the printing of the circular which amounted to about \$106. He then went over to see the other local publisher and convinced him that the advertising sheet would result, first, in the reduction of advertising in the papers. If, he said, both of them should bid on the printing and the circulars were really circulated the local papers would be paying in direct losses more than they would get for the printing. The result was the two publishers compared notes and a price of \$106 was made.

The next step was to see the merchants of the town and talk it over with them. It was learned that the transient promoters were going to get about twice as much for the advertising as the printing would cost. This fact was mentioned

to the merchants, who were reminded that if they wanted an advertising sheet like that they should have it prepared by a committee and save \$100 on each issue. They were told, too, that if they permitted these transients to get away with their scheme one-half the money paid for the advertising would go out of

kept in the family circle for several days; that the newspaper has to have pay for this news matter as well as for the advertising space when business men use the paper, and, finally, that newspaper advertising rates were very much lower than that to be paid for space in the proposed circulars.

ing the special bargains and attractions offered, and giving advertisers extra circulation to boost the proposition. Now the money spent by local advertisers goes to the newspapers and everybody profits to a reasonable extent in a co-operative spirit that leaves out the transient booster and boomer who has no



The sessions of the forty-fifth annual meeting of N. E. A. editors were held at Milwaukee on June 16, 17, and 18

town to stay. If, on the other hand, the publishers explained, the circulars were printed and paid for at home most of the money would go to printers in the local shops and would in turn be spent in the town's different stores.

The merchants were not backward in agreeing to this idea. Checkmated, the transient salesmen saw no way to meet the situation and quietly disappeared. But the newspaper publishers had to carry on with the local merchants. It was pointed out by them that after the circulars had been prepared and printed they must still be circulated. Perhaps 3,000 of them might be circulated in the county and a few more in outside trade territory, but at that they would still be handbills and would require special postage for their distribution.

The publishers then approached the business men's committee along another line. They pointed out that the local newspapers had as large a circulation as if not larger distribution than the circulars would likely get in the trade territory; that the newspapers carried news along with the advertising, which meant that every paper was read all over, and

Thus, the matter was brought down to a business basis where all could see it, and, being reasonable when their reason was appealed to, the business men agreed that the newspaper was their best bet. It renders a real service to the people of the entire community in the way of news; it carries advertising at a rate required to pay for the reading matter space as well as for the display space; money received for this advertising is paid to local workmen and back to local stores; the newspaper presents both news and advertising in most attractive style; and the circulation of these newspapers is absolutely guaranteed and dependable. Newspapers are paid for because they are wanted and not forced upon the reader with other cheap matter stuffed into mail boxes.

Taking all these things into consideration, the effort of the transients to convert local business men to a different form of advertising finally resulted in a double-page spread in both local papers every two weeks in which merchants joined in presenting special bargains and other trade stimulants. The newspapers coöperated in every way, herald-

other interest in either the town or the business men than what he can make off of them through such schemes.

Give Advertisers Careful Service

Having some experience in placing advertising for a client recently we have found again that many newspapers do not observe care and detail in billing advertising. It is important that advertising orders be carefully observed; that schedules be correctly followed; that all plates be carefully cast; that checking copies and tear sheets be faithfully provided; and then that uniform billing be made of the account, and promptly.

As national advertising is an important factor in the volume of business in our country and local papers, publishers should be willing to give special attention to the above suggestions.

In billing for advertising, it is always convenient and practical to enclose the bill with tear sheets and send them all under first-class postage, or, sometimes, by registered mail with the demand for a return receipt. First-class postage will be sufficient, however, if packages are well wrapped and carefully directed.

Advertising bills should be made out with printed headings, showing the publication and firm name, town or city, street address, etc. A statement should show the name of the agency to which billing is made, the name of the advertiser, the title of each advertisement inserted, as well as the size of the space used, the day and month of issue, and the amount, gross and net.

This is not a complicated matter. It is as easy as any other way if office help is properly instructed to do it right. No billing should be made, however, without checking it with the original order. See that instructions have been complied with, and that in handling the business the newspaper has done its full share. All this, of course, applies especially to local newspapers.

Observations in the Field

The Massachusetts Press Association has given official notice of the recent attempts of some advertising agencies to acquire a lot of free publicity in connection with advertising schedules placed by them. Resolutions adopted at the meeting of May 12, in part, follow:

Resolved, That the Massachusetts Press Association particularly deplores the known instances in which agencies have solicited free publicity business and have, by innuendo at least, given the impression that continuance of certain paid advertising contracts is contingent upon the amount of free publicity, or its equivalent, furnished by the publisher.

That the Massachusetts Press Association now seriously questions whether the so-called recognized advertising agencies are in fact the true representatives of the publisher and the paid space advertiser, and so entitled to commission as such.

Obviously, it is best for newspapers to put the brakes on this sort of thing immediately. If they do not, a rivalry in generosity and liberality of free space may develop which in time will undermine the whole structure of advertising rates. We do not see free publicity in connection with bill board advertising, radio, and magazine advertising.

The board of directors of the Ohio Newspaper Association has taken action by way of a resolution to defend any suit brought against a member under the new law that was slipped in at the last session of the state's general assembly. This law provides that where any political candidate feels he has been maligned or damaged by anything appearing in the newspapers, he may demand and the newspapers must print a retraction in the same space and on the same page, and in the same style of type and heading as that of the article or statement complained of. Failure to so publish retraction leaves the newspapers liable for damages. An attempt will be made immediately on convening of the legislature to have the law repealed.

The oldest living member of the National Editorial Association is M. P.

Rindlaub, ninety-two years old, Platteville, Wisconsin, who despite his age was present at the recent convention of the association at Milwaukee. Mr. Rindlaub joined the Wisconsin Press Association in 1867, and forty-four years ago, or in 1886, became a member of the National Editorial Association. As a cub reporter he attended the famous Lincoln-Douglas debate, and he was an editor in the days when newspaper men enjoyed free railroad transportation.



M. P. RINDLAUB

Mr. Rindlaub was present at the second and the forty-fifth annual conventions of the N. E. A., also many between—and there was no meeting of the association one year

A postal department official who was in attendance at the recent convention of Newspaper Association Managers in Washington made the statement that the department would proceed against any newspaper upon a complaint that such newspaper is using the second-class mailing privilege for subscribers who are more than one year in arrears. The department is not out hunting for such cases and has not been active in trying to enforce the provision of the postoffice rules and regulations relating to this matter, but there is no question about the result if any publication is found guilty of mailing to such delinquent subscribers. The only legal way in which weekly papers may be mailed to subscribers more than one year in arrears is by payment of third-class postage, the same as any private citizen must do.

The argument goes on. Difference in national and local display rates makes trouble all along the line. Most newspapers wish to get away from it, but few of them do. Some have testified that they have solved the problem entirely by quoting "General Rate" and "Retail Stores Rate" on their rate cards. When this is adopted all other rates take care of themselves, for everything not retail stores is general, and pays the higher rate. Quantity and time discounts will take care of points in between. It appears that a final solution of this difficult problem is in sight.

Nothing promotes newspapers' welfare more than frequent gatherings that make it possible for publishers to become acquainted with each other. Usually acquaintance brings about a better understanding and an appreciation of others in the same line of business—more respect and confidence. Therefore, promote some summer meetings and induce your fellow publishers and their families to join in friendly association. We have recently seen a nasty cut-rate printing problem placed on the way to solution by means of such a gathering.

Thus far 1930 has proven to be about the highest peak in newspaper volume and income so far as local newspapers are concerned. In many cases business has almost doubled and we have heard of many increases in volume of 25 per cent. But do not rely on that as a steady thing. Business conditions are changing and uncertain. However, what you establish now as a fair business rate and basis may with good judgment and tact be continued indefinitely. Watch the business barometer closely!

"Papermaking Through Eighteen Centuries"

a Notable Volume by Dard Hunter

By GEORGE FRENCH

THE history of papermaking is older than Christianity, to accept one view of its beginning. It reaches back into the second century, to accept the views of Dard Hunter in his new book "Papermaking Through Eighteen Centuries," just off the press of that famous bookmaker, William Edwin Rudge. There is not much legitimate history for the first few centuries, since what Mr. Hunter sets forth is inference from data that is more interesting than comprehensive. But what our author has deduced from his researches and the mass of remains of old paper mills seems to form a reasonable basis for a more or less connected history up to the time when the matter is found to be more consecutively documented.

Having carefully read this book, let me say at once that it appears to me to be the most important work in the general field of the distribution of intelligence which we have seen published for many years; and as relates to the approach to and the discovery, or invention, of printing on movable types it leads into vastly interesting paths that have hitherto been unexplored. It does not treat of printing, of course, but paper is asserted to be the fundamental element in printing, and we are told much about paper which we did not know and which it is well to know. The book does not treat of modern machine-made paper, except to allow the author to express an aversion to it. In his first page he relieves his mind, and disposes of the matter, by remarking: "The improved paper machine is essential to cope with modern life as it has come to be, but I would be content never to see again one of those long, ponderous, steaming, dragon-like machines emitting from its great jaws the streams of paper that are thought necessary to our very existence."

The book is well made. As a de luxe publication it is not remarkable, being designed as a conventional piece of book printing. It is remarkable in that the designer has dealt exclusively with established principles of typography and layout. The only exception is the title page, which might have been better if

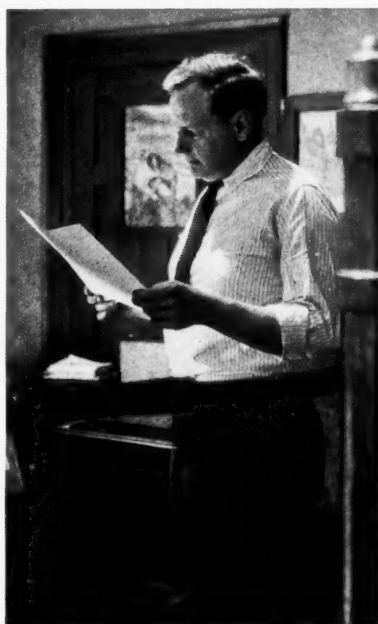
it, too, had been kept more closely to the approved design for such a feature in connection with the classic typography. It may be said of the book that it clings very closely to those canons that have come down to us from the early book printers, and that are so essential today if good books are to be made. The paper used is a 100 per cent rag, of good substance and a finish adequate to give the 214 illustrations excellent printing surface. It is a distinctive and distinguished book, such as we see all too seldom these days.

The early writers on paper are first considered. They did not begin even to mention paper until after fourteen of the eighteen centuries mentioned in the title of the book had almost expired. Then it was one Ulman Stromer, who compiled a diary relating his tribulations in undertaking to found a paper mill. This was not a book, but a manuscript in Stromer's handwriting, now in

the German National Museum. Stromer does not state the composition of the paper he made. Other early writers are named, including *Bartholomæus: De Proprietatibus Rerum*, printed by Wynken de Worde in 1498, the first book, it is thought, to have been printed on any English-made paper.

This section of the book is somewhat uninteresting, for those earlier writers had little to say about the very early history of paper. They only harked back to the 17th and 18th centuries, when there was much paper made. More interest is aroused when the author begins to tell about the very early molds used in making paper, and the probable methods employed in the new art. This topic takes us back nearly 2000 years, possibly even longer than that, as some antiquarians contend that the Chinese were forming sheets of paper as early as 123 B. C. Others, who were perhaps more worthy to be called historians, state with emphasis that the date was A. D. 105, a difference of two and one-fourth centuries. But Mr. Hunter says that papermaking was undoubtedly of Chinese origin, and that it traveled westward to Samarkand about the year 750, then by way of Bagdad and Damascus to Morocco, which it reached about 1100. Then it took but fifty years for the craft to reach Europe, at Xative, Spain, and thence to France, where the first papermaking was done in Hérault in 1189; and on into Germany either at Cologne in 1320 or at Nürnberg by Ulman Stromer in 1390. But paper was made in Italy at Montefano in 1276. In England paper was made by one John Tate in 1494. Papermaking was introduced into the New World 200 years after the Tate mill was making it in England; and into Holland about the same time.

"No records," the author says, "indicate to us the manner in which the Chinese first made paper; but as with the ancient arts of the weaver and the potter, the method of hand fabrication in this craft must have changed but little from its inception to the present day." Two thousand years ago paper was made from disintegrated fiber upon flat molds, and it is in this fashion that



Dard Hunter, whose comprehensive book, "Papermaking Through Eighteen Centuries," published recently by William Edwin Rudge, is here reviewed, is the first man in history to make a book in its entirety. For the book, "The Etching of Contemporary Life," by F. Wietenkampf, he established his own paper mill, type foundry, and printing shop at Chillicothe, Ohio

paper is made now, the differences being in the treatment of the fiber and the construction of molds. To arrive at this conclusion, Mr. Hunter delved twenty-five years, and traveled into most of the countries where paper had been made. He resurrected many an old mold, and by study of its structure he was able to make true inferences about the progress of papermaking. This chapter is of peculiar interest, because it establishes the fact that the true theory

mass of information, forming a reasonable estimate of dates and progress.

Part IV of the book is devoted wholly to the invention and evolution of the mold. It is the key chapter of the book. It is the mold that always has been the basic implement in papermaking, especially hand-made papermaking. It was the essential basis of the art two thousand years ago, is today, and so far as we know it will be when another two thousand years may have passed into

able volume of paper. But a majority of the English mills of years ago are now but memories. There are but seven mills left in England, four in Germany, three or four in Holland, two in France, and one in Sweden. There are several in Italy, but these have not maintained quality. In all Europe, we are told that there are but 200 people employed in making hand-made paper. This condition is largely due to the fact that machine-made papers have become so good, as to substance and finish, that there is little demand for the real hand-made, which costs quite a little more and impresses so few people.

This book is valuable and interesting to a wide class of people, or classes of people. It outlines a major factor in promoting civilization. It sharply suggests the slow and laborious processes of human evolution. The first papers were probably used for purposes other than communication between men, or for the recording of historical data. It may have been generations after the Chinese began to make paper before it was used for these purposes. But when the idea of writing on paper became prevalent it was put to many uses, and it naturally became the material upon which ancient books were inscribed, so that when Gutenberg invented movable types, and printing was made possible, there was a great increase in the number of paper mills, production was also speeded up by many devices, and quality was steadily improved as to substance and finish. Papermaking spread in the countries of Europe and in the Orient. It became a business and a craft, especially a craft. So here and there expert manipulators of the mold, and the other processes, became famed, and their product was sought by the high-grade printers.

Mr. Hunter stopped at 1800, because machine papermaking did not appeal to him. There is a wealth of material for some hard worker and good writer, between 1800 and 1930, for a book of equal interest with Mr. Hunter's. There is an immense paper literature, but not many good books covering the modern field as Mr. Hunter has covered the ancient field. Machine-made paper has made wonderful progress during this century and a third. It offers a tempting lure to an enthusiast of the timbre of Dard Hunter. It is an industrial romance. It has made good literature possible. It has also made the modern newspaper possible—not, it may be, a triumph of art, but an achievement which has meant much to civilization.



Two pages from the book which Dard Hunter not only set, printed, and bound, but for which he made the type and paper. He spent seven years on the edition of 250. Copies now sell at from three to four times the price at which they were originally issued

of papermaking is about the same today as it was when that far-away Chinaman made the first sheet of paper. We owe it all to him that now paper is made on a machine at the rate of 125 tons a day. And we owe more than this. It was a French scientist, one René Antoine Ferchault de Réaumur, who first suggested that paper might be made from wood, in the middle of the 18th century. He never attempted to make paper, but he wrote a paper about the habits of the wasp and laid it before the French Royal Academy, in which he called attention to the fact that the nests of the wasps were made of very good paper taken from wood fibers; and he elaborated the idea that paper could be made from the fibers of plants without the use of rags. With infinite patience, persistence, and courage, Mr. Hunter followed clue after clue, acquired some good molds and other appliances, studied them, and constructed his fabric of papermaking history. All of his acquirements he describes, indicates their historic value, and weaves them into his

history. "There is," quoth the Psalmist, "nothing new under the sun."

And there are chapters on old papermakers, colored watermarks, old watermarks, and forgeries of the paper and watermarks used by the bank of England; this latter seemingly not wholly harmonious with the plan of the book.

Dard Hunter is one of the romantic characters in the field of art printing. He is a type designer, a type caster, a typographer, a maker of books, a papermaker, an illustrator, and an author. It was printing that led him into type designing and making. He could not satisfy himself with paper found in the market, so he took up the vocation of papermaker, at which he is an expert.

It may be said that there is no hand-made paper produced in the United States or Canada, nor has there been for many years. Much hand-made paper is used in the United States, however, coming from Japan, China, and several countries in Europe, but mostly from England, where the Whatman mills are still turning out a consider-

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Printing, Publishing, and Advertising Conventions Scheduled

INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN, August 17-21, Los Angeles. INTERNATIONAL TYPOGRAPHICAL UNION, September 9-13, Houston. ADVERTISING SPECIALTY ASSOCIATION, September 15-17, Stevens Hotel, Chicago. FINANCIAL ADVERTISERS ASSOCIATION, September 17-20, Louisville. MAIL ADVERTISING SERVICE ASSOCIATION, September 28-30, Milwaukee. INSURANCE ADVERTISING CONFERENCE, September 29-30, Milwaukee. DIRECT MAIL ADVERTISING ASSOCIATION, October 1-3, Milwaukee. UNITED TYPOTHETAE OF AMERICA, October 14-17, Hotel Statler, Boston. AMERICAN PHOTO-ENGRAVERS ASSOCIATION, October 16-18, Philadelphia. AGRICULTURAL PUBLISHERS ASSOCIATION, October 23, 24, Chicago. AUDIT BUREAU OF CIRCULATIONS, October 23, 24, Stevens Hotel, Chicago.

New York Sun \$2,500 Award Split for Two Mechanical Devices

At the American Newspaper Publishers Association Mechanical Conference, which was held at West Baden, Indiana, in June, the New York Sun's \$2,500 award for an unpatented invention tending to save time or money in newspaper production was divided equally between two inventions. S. J. Sennett, head linotype machinist on the Chicago Tribune, received \$1,250 for the Sennett positive assembler, in which an extra pulley deposits matrices directly on the star wheel, eliminating the metal slide and reducing transpositions to a great extent. H. C. Zenke, production manager on the New York Staats Herold, was awarded \$1,250 for his copy counter and kicker, which, attached to conveyor, counts newspapers by use of a "feeler" and thus disposes of the need of relying on the press count.

Howard Again Chosen I. T. U. Head

The International Typographical Union referendum election recently conducted resulted in the reelection of Charles P. Howard, Chicago, as president of the organization by a vote of about thirty-three thousand. Fred Barker, Spokane, ranked second with approximately thirteen thousand votes, and Reuben G. Soderstrom, Streator, Illinois, was third with around ten thousand votes. By the results of the same election the salaries of the president and the secretary-treasurer, each of which received \$5,000 a year under the old arrangement, were increased to \$7,500.

Other officers elected are as follows: first vice-president, Theodore Perry, Indianapolis; second vice-president, George Bentley, New York City; secretary and treasurer, Woodruff Randolph, Chicago.

Goudy and Hess in Europe

Frederic W. Goudy and Sol. Hess, respectively art director and assistant art director of the Lanston Monotype Machine Company, embarked on June 21 for a tour of England



SOL. HESS

and the Continent. They plan to spend some time in Paris, Switzerland, Holland, Belgium, and Germany, and at the English plant at Harley and the company offices at London.

New Folder Set in Estienne

The Mergenthaler Linotype Company has published an attractive folder set in various sizes of Estienne, the distinguished book face designed by George W. Jones. Printers who are interested in the appearance of this type face in page form should write to the Mergenthaler company at Brooklyn and ask for a copy of this folder. Some specimen lines of Estienne are reproduced herewith.

This is a specimen of 12 Point
Linotype METROMEDIUM
in combination with 12 Point
Linotype METROTHIN

This is a specimen of 14
Point Linotype ESTIENNE
in combination with *Italic*

Metromedium and Metrothin, the two new weights in the Metro type family designed by W. A. Dwiggins, have been completed, and are herewith shown in twelve-point.

Ford's Museum Acquires Oldest Illinois Printing Press

An old Colonial hand printing press, which was thought to be the oldest press in Illinois if not in the whole United States, has been purchased from the Sterling (Ill.) Democrat-Messenger by Henry Ford's museum, the Edison Institute of Technology, at Dearborn, Michigan. The frame of the press, and the two large handles used in sliding the bed and making the impression, are built of wild cherry. The trade-mark of this press, the thirteen stars of the colonies, is plainly seen on the molded head beam. Although its earlier history is somewhat obscure, the indications are that this press has been in use for approximately one and a half centuries.

Chicago Master Printers Federation Offers Nine Fall Courses

The Master Printers Federation of Chicago will offer nine educational courses for the fall term. Elementary estimating will be covered in the twenty-six lessons presented last year. The course in advanced estimating consists of four main sections: paper and cuts; composition and lockup; makeready and presswork; bindery work. Printing mechanics comprises ten lectures and demonstrations on composition, electrotyping, engraving, binding, papermaking, lithography, inkmaking, etc. The course on lithography explains and demonstrates lithographic processes for printers who are thinking of entering this field. The cost-accounting course covers the principles of the Standard Cost Finding System. Advanced accounting goes into such matters as financial ratios, budgeting, preparation of income-tax statements, etc. The salesman's training course aims to develop first-class printing salesman rather than bell-ringers. The course on credits will be handled by the Credit Committee of the Federation, and the typography course presents the essentials of up-to-date typography as applied to good printing. For information regarding any of these courses, apply to the federation, which is located at 608 South Dearborn Street, Chicago.

Asks Publishers to Be Cautious

The Inland Daily Press Association has issued a bulletin in regard to an eight-page rotogravure insert which a salesman is now contracting for with various publishers. The plan is that this insert, two pages of which are advertising, is to be folded in with some regular issue of the daily before July 15. The bulletin suggests that regular rates should be charged for the two pages of advertising, and that the section shall be shown to conform in every respect with postal laws, before a contract is signed for its use.

Rubber Plates for Water-Color Work

The Econo Engraving Company, 52 James Street, Rochester, New York, is telling the trade about its Econo plates for water-color printing, which are claimed to possess unusual durability as well as fine reproductive quality. Included with the company's communication are two certified reproductions from original Econo plates, one after running 50,000 impressions and the other one after 100,000 impressions. Printers who are interested in plates of this type may secure further details by writing to the Econo company.

Trade Composition Week Proved Extremely Successful

The reports that have been made regarding the value of Trade Composition Week indicate that the goal of this huge project—education of the trade and buyers of composition on the importance of trade-composition plants—has been attained in most satisfactory degree. These reports are ably summarized by J. B. Curry, the editor of *The Trade Compositor*, in the following comment:

"After an offensive ingeniously planned, intelligently executed, and specifically timed, the objective was reached and was captured overwhelmingly. An appreciation of trade-composition service has been established beyond measure. Printers, advertisers, and other buyers of trade-composition service have received a new conception of this specialized industry. They have been educated through personal observation to utilize the facilities of the trade-composition plant to much better advantage. They have been amazed at the development, growth, and possibilities of trade-composition service. They have received new ideas and valuable suggestions which will react with much profit to their own business. These are some of the directly traceable results that have already appeared on the horizon. . . . One report states: 'I wish every week were Trade Composition Week. I received four new customers, not one of whom has ever patronized any trade-composition plant.' All in all the reports sounded the same note; they were unanimously in favor of this outstanding event in the history of the trade-composition industry.

"President Arthur S. Overbay, Frank M. Sherman, the Philadelphia Typesetting Association, and numerous others who have contributed their valuable services for the good of the industry deserve the highest commendation for the manner in which the campaign was conducted, and the most heartfelt thanks and appreciation of the entire industry are extended to them for their brilliant, capable, and intelligent efforts in behalf of the interests of their fellow-compositors."

House Approves Purchase of the Vollbehr Collection

On June 9 the House of Representatives passed and sent to the Senate the Collins bill, authorizing the purchase for \$1,500,000 of the noted Vollbehr collection of incunabula (described in detail on page 106 of *THE INLAND PRINTER* for June) for the Library of Congress, and also the Luce bill, which authorizes the construction of a \$6,500,000 annex to the Library of Congress. The Vollbehr collection comprises 3,000 books printed before A. D. 1500, and includes one of the three known extant copies of the Gutenberg Bible. The

collection, which is owned by Dr. Otto Vollbehr of Berlin, is to be sold at auction if the offer is not accepted by Congress before the adjournment of this session.

Death of Julius W. Muller

Julius W. Muller, the editor of the Mergenthaler Linotype Company's two publications, *The Linotype Bulletin* and *The Linotype Magazine*, and a widely known newspaper man and author, died on June 9 at Santa



The late Julius W. Muller

Barbara, California, at the age of sixty-three. Mr. Muller had been associated with the Mergenthaler organization for the last sixteen years. In earlier years he had served as city editor of the *New York World*, and had been connected with the *New York Press* in various editorial, advertising, and publishing capacities. He was the author of more than a dozen books, and his fiction and travel articles had appeared in *Century Magazine* and other well known publications.

Death of Felix Smalian

Felix Smalian, for two decades the Berlin representative of the Gensch & Heyse typefoundry, Hamburg, Germany, and a director of the Berlin Typographical Association, died at Berlin in May at the age of fifty-four. He was a frequent contributor to the trade press, some of his writings having appeared in *THE INLAND PRINTER*. Hermann Smalian, father of the deceased, was connected with the Berthold typefoundry, and was a leading spirit in the movement to establish the Didot system of type bodies throughout Germany.

Fight Bill to Tax Advertising

The Louisiana legislature is considering a bill which would impose a tax of 15 per cent on the advertising revenues of the newspaper publishers in that state. The proposed law, which has the active support of Governor Huey P. Long of Louisiana, is being strongly opposed by the American Newspaper Publishers Association, the Association of National Advertisers, and other important groups.

The Mickel Endowment Fund and the Memorial Contest

At the St. Louis convention of the Southern Master Printers Federation, the E. P. "Dad" Mickel Memorial Endowment Fund was established for the successful operation of the Southern School of Printing, at Nashville. The sum of \$10,000 was decided on as the nucleus of the fund, and more than half of this amount was subscribed on the floor of the convention.

The Southern School of Printing is running a contest for a printed memorial placard in honor of "Dad" Mickel, to be placed in the lecture room of the school. The contest is open to any shop apprentice of not more than three years of training, and to any former or present student in the Southern School of Printing, and the closing date of the contest is July 31, 1930. The judges selected are: J. L. Frazier, editor of *THE INLAND PRINTER*; E. G. Gress, former editor of *The American Printer*, and Charles McIntyre, the editor of *The Pacific Printer*. The first award is a one-year scholarship in the Southern School of Printing; second prize, a nine-months scholarship; third prize, a six-months scholarship. For copy to be used and complete instructions, address the Southern School of Printing, Nashville.

Receivers Appointed for Cornstalk Products Company

Receivers have been appointed for the Cornstalk Products Company, which during 1927 opened a plant at Danville, Illinois, to produce printing paper from cornstalks. It is understood that the receivership is intended only to prevent dissipation of the firm's assets pending its reorganization. The receivers will try to develop a practicable plan for the re-opening of the Danville plant.

Merger of Canadian Paper Mills Is Contemplated

A recent article in the *Chicago Tribune* stated that negotiations were reported to be pending at Montreal for the absorption of the Anglo-Canadian Pulp and Paper Company by the Canada Power and Paper Corporation. It is said that this merger, if consummated, will make the latter concern the largest producer of newsprint in the world, as its daily production capacity of 2,500 tons would slightly exceed the combined daily capacity of the International Paper and Power Company mills in the United States and Canada.

Ludlow's New Tempo Medium

Tempo Medium, a new type face particularly designed to meet the demands of advertising layouts in the contemporary manner,

MODERN TREND is to brilliant colors

Tempo Medium, New Ludlow Face

has been introduced by the Ludlow Typograph Company, 2032 Clybourn Avenue, in Chicago. It is available in all sizes from twelve- to thirty-six-point inclusive, and the larger sizes up to and including seventy-two-point are now being manufactured. A specimen sheet and brochure of ads set in Tempo will be mailed upon request.

I. T. C. A. Holds Midwest Conference

The Midwest district conference of the International Trade Composition Association was held on June 20 and 21 at the Morrison Hotel, Chicago. Constructive speeches and discussions more than repaid the members for their attendance, and the conference accomplished considerable valuable work. Among the resolutions passed was one voicing the association's approval of the recommendations made by the Printing Trades Secretary-Manager Association in regard to machinery sale terms. In reading the resolution on this matter, E. J. McCarthy, the treasurer of the I. T. C. A., called attention to the long-continued activity of the United Typothetae of America on the subject of machinery sale terms, and stressed the importance of all organizations working together on these very important problems of the industry.

Printer Goes to College After Thirteen Years in Trade

Hugh Flaherty, who inherits his love of printers' ink from a great-grandfather, two grandfathers, and also his father, all of whom were printers, is a worthy example for the young printer dominated by ambition. After having served thirteen years as compositor, machine operator, layout man, and proof-reader, this young printer decided that his greatest need was education. He thereupon forfeited his priority on a New York City newspaper and entered Carnegie Institute of Technology, where he achieved the highest grades given that year in the College of Industries. Mr. Flaherty was awarded a \$1,000 scholarship by New York State, and entered the State Teachers College at Buffalo. In this institution his scholarship record was high, and the college awarded him the Tri-Kappa Key, given only to students of outstanding ability in scholarship and leadership.

This fall, after taking a summer course at Carnegie Institute of Technology, Hugh Flaherty becomes instructor in printing at Floral Park, Long Island. He has achieved his objective despite many difficulties, and his case may profitably be remembered by the ambitious young man who hesitates to let go of a sure thing in order to reach for higher goals.

G. P. O. Apprentices Graduate

On June 4 graduation exercises were held in Harding Hall, Government Printing Office, Washington, D. C., for a class of sixty graduates of the G. P. O. apprentice school. The exercises were attended by an audience of about one thousand persons. The graduating class comprised fifty-one printers, eight bookbinders, and one machinist. The speaker of the occasion was Congressman Merlin Hull, of Wisconsin, whose subject was "The Coming Printer"; and the diplomas were presented to the graduates by Public Printer George H. Carter. A very attractive classbook was designed by the students of the school and was largely produced by these students.

Olivey With A. T. F. Detroit Office

J. H. Olivey has joined the Detroit sales force of the American Type Founders Company, and will represent the company in southern Michigan. Mr. Olivey formerly represented the Chandler & Price Company at Cleveland and at Chicago, and he left that organization to become affiliated with Barn-

hart Brothers & Spindler at Chicago. When the Chicago office of this firm was merged with the A. T. F. local office Mr. Olivey joined the American sales force, and he severed that connection on June 1 to go to Detroit.

Webster Honored by Detroit Printers

Alfred A. Webster, for twenty-one years Detroit manager of the American Type Founders Company, and associated with the firm for a total of thirty-nine years, was presented



Detroit printers inspecting treasure chest presented to A. A. Webster when he retired as A. T. F. Detroit manager. From left to right: Leslie C. Smith, George R. Keller, John C. Burkhardt, A. A. Webster, and Cyril C. Means

with a \$1,500 chest of gold at a banquet tendered him by seventy-six Detroit master printers on the occasion of his retirement. For many years Mr. Webster has been active in the Typothetae Association of Detroit, and his constructive influence on the local printing industry was warmly attested by the speakers of the evening, George K. Hebb, Edward N. Hines, and Raymond S. Radcliffe. George R. Keller, president of the United Typothetae of America, was toastmaster at this enjoyable event in honor of Mr. Webster.

Death of John C. Zimmerman

John C. Zimmerman, president of the York Printing Company, York, Pennsylvania, since its organization twenty-four years ago, died in Philadelphia on June 15 at the age of fifty-six. He entered the printing industry in 1887 as an apprentice with the York Gazette, and later became foreman of that newspaper's job pressroom. Mr. Zimmerman left the Gazette in 1905 to become one of the founders of the York Printing Company, and was made president. His development of that firm as a widely known quality printing concern attests his outstanding capacity for constructive and inspiring leadership, and Mr. Zimmerman's passing will be deeply mourned.

Book Publishers Trim Prices

The book-publishing industry is at present the scene of strife between two factions—one favoring a drastic reduction in book prices, the other seeking to maintain present price levels. Among the firms in the former group are Doubleday, Doran & Company; Farrar & Rinehart, Incorporated; Simon & Schuster, and Coward-McCann. The last-named firm is selling new fiction at \$1.50, while the other three companies in this group have announced

summer books at \$1.00. Included among the firms advocating retention of present prices are Frederick A. Stokes; Harcourt, Brace & Company; Dodd, Mead & Company; Charles Scribner's Sons; Harper & Brothers; Macmillan Company; G. P. Putnam's Sons; Alfred A. Knopf; Cosmopolitan Book Corporation, and E. P. Dutton & Company.

Death of Frank Alvah Parsons

Frank Alvah Parsons, president of the New York School of Fine and Applied Art, and author of a number of texts on advertising display, died at New York City in May at the age of sixty-two. For years he was a special lecturer on art in advertising at New York University. Included among his well known writings are "Principles of Advertising Arrangement," "The Art Appeal in Advertising Display," "Interior Decoration," and "The Psychology of Dress"; and he was a co-author of "The Principles of Advertising."

Intertype President in Europe

Neal Dow Becker, president of the Intertype Corporation, left the United States on June 18 on a business trip to Europe and the British Isles. He expects to be overseas for a period of about three months.

Printing Industries Division of the A. S. M. E. Meets at Detroit

Paper and pulp were discussed on the second day of the midyear sessions of the Printing Industries Division, American Society of Mechanical Engineers, held at Detroit, June 9

and lithographic organization of Chicago, and the Springfield Leather Products Company and Rosca-Reed-MacKinnon Company, two leather-specialty concerns at Springfield, Ohio, have effected a financial merger under the name of United Printers and Publishers, Incorporated. Officers of the holding corpora-

Half of Franklin Fund Secured

At a dinner given in Philadelphia on June 6 by the Benjamin Franklin Memorial, Incorporated, an announcement was made that \$2,462,480, or about half of the \$5,000,000 needed for the erection of the Franklin museum, had already been pledged, and that the \$2,500,000 required for endowment had been pledged in full several weeks ago. The four speakers on the program were Cyrus H. K. Curtis; George Horace Lorimer; Wilfred W. Fry, and C. H. Dreshman, all of whom are officials of the memorial organization. Other gifts announced at this dinner were: Mr. Curtis, \$500,000 for the building fund; anonymous, \$200,000; Samuel S. Fels, \$100,000; Mrs. Edward W. Bok, \$100,000; John C. Martin, \$40,000; P. S. Collins, \$30,000; Alba B. Johnson, \$25,000; and John T. Windrim, \$25,000. The Collins gift was made for the establishing of a museum of testing machinery.

Twelve days after the dinner, on June 18, his eightieth birthday, Cyrus H. K. Curtis had the satisfaction of turning the first shovelful of dirt for the Benjamin Franklin Memorial.

THE ASSOCIATED BUSINESS PAPERS EDITORIAL AWARDS



1929

J. L. FRAZIER

Is accorded honorable mention for his series of seven articles

"The Typographic Scoreboard"

Published in The Inland Printer

June to December, 1929

THE ASSOCIATED BUSINESS PAPERS, INC.

Chas. M. Schuchman
PRESIDENT
Walter
MANAGING DIRECTOR

JURY OF AWARDS

W. C. Doherty
CHAIRMAN
Roscoe C. Edlund
Ray V. Wright
Alban B. Brown
Howard C. Smith
Wm. H. St. John

The Associated Business Papers certificate of honorable mention awarded to the editor of The Inland Printer for his editorial feature known as The Typographic Scoreboard, which is attracting attention and commendation throughout the printing industry

to 12. The paper by B. L. Wehmhoff, technical director, the Government Printing Office, indicated the variance in quality among papers sold under the same technical specifications. B. W. Scribner, chief of paper section, United States Bureau of Standards, showed how definite technical specifications may be formulated as to permanence qualities. The moisture content and finish of paper, and the relationship of paper to printing inks, were discussed by Edward O. Reed, technical director, Crane & Company, Dalton, Massachusetts. Another important and highly interesting address was Norman T. A. Munder's description of the Munder system for paper selection.

Klingspor Returns to Germany

Karl Hermann Klingspor, representative of the Schriftgiesserei Gebruder Klingspor, well known typefoundry at Offenbach, Germany, has returned to Offenbach after a North, Central, and South American tour covering a period of about four years. While in the United States he spent considerable time at The Bartlett-Orr Press, New York City; The Lakeside Press, Chicago, and The Grabhorn Press and Mackenzie & Harris, Incorporated, San Francisco. On June 10 a farewell luncheon was tendered this visitor at the University Club, New York City, by leading typefounders, designers, and printers, and he left for Germany with warmest memories of American friends.

Gerlach-Barklow Effects a Merger With Magill-Weinsheimer

The Gerlach-Barklow Company, large calendar concern at Joliet, Illinois, the Magill-Weinsheimer Company, important letterpress

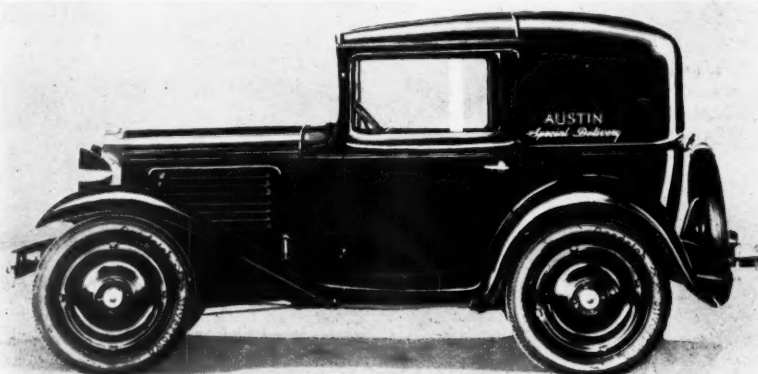
and lithographic organization of Chicago, and the Springfield Leather Products Company and Rosca-Reed-MacKinnon Company, two leather-specialty concerns at Springfield, Ohio, have effected a financial merger under the name of United Printers and Publishers, Incorporated. Officers of the holding corpora-

Growth of Printing and Publishing

The printing and publishing industry, according to information given out by the Alexander Hamilton Institute, shows a healthy growth despite current business conditions. In size it ranks close to the automobile and steel industries. Employment figures of printing and publishing for the early part of 1930 are better than those for the same period of 1929.

Austin Delivery Car Introduced

The Austin "bantam" delivery car is now being manufactured and marketed by the American Austin Car Company, 7300 Woodward Avenue, Detroit. This light delivery car is especially recommended for printers' use because of its extreme economy. It is stated that the Austin "bantam" will run forty miles on a gallon of gasoline, and that one and a half quarts of oil are sufficient for a thousand miles; the total operating cost is figured as less than three-fourths of a cent a mile. The car is sixteen inches narrower and twenty-eight inches shorter than any standard car now in production. The power plant is a four-cylinder water-cooled motor of 14.8 brake horse power. Additional details may be secured by addressing the company.



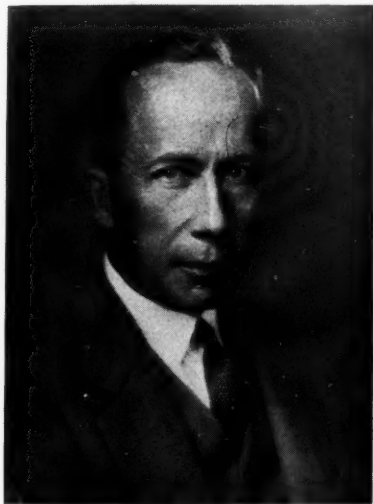
The Austin "bantam" light delivery car, which is operated at low cost for gasoline, oil, tires, etc., and is considered a practical answer to the average printer's delivery problems

A Gate Guard for Hand-fed Job Printing Presses

The Travelers guard, a gate guard for hand-fed job presses, is being marketed by the National Sherardizing and Machine Company, of 868 Windsor Street, Hartford, Connecticut. This safety device, which was invented by engineers of the Travelers Insurance Company, was fully illustrated and described on pages 76 and 77 of *THE INLAND PRINTER* for May, 1929, but actual production has been undertaken only recently. When the printing stroke has reached 45 degrees, the gate, which is pivoted to the platen, accelerates ahead of the platen and closes the space between the platen and the chase. If the operator's hand is not removed the gate is retarded, and this causes the operation of a locking device which is connected to the non-print lever. This lever automatically operates so that the press remains open one and a quarter inches at the top edge of the platen, the increased opening being effected through long-throw eccentrics. The manufacturer states that this device is being especially welcomed by the printing trade schools because of the genuine protection it affords operators. Additional information on this safety device may be obtained by writing to the National Sherardizing and Machine Company at the address given above.

A. I. G. A. Elects New Officers

Harry A. Groesbeck, Junior, the president of the Walker Engraving Corporation, of New York City, was made the president of the American Institute of Graphic Arts at its re-



HARRY A. GROESBECK, Junior

cent meeting, to succeed Frank Altschul, who becomes honorary president. Other officers elected, aside from the honorary vice-presidents, were as follows: vice-president, Laurance B. Siegfried, editor of *The American Printer*; corresponding secretary, William Reydel; recording secretary, William C. Magee; treasurer, F. W. Shaefer; directors, Frank Fleming, E. G. Gress, Frederic G. Melcher.

Lithographers Meet at Murray Bay

The Lithographers National Association met in convention at Manoir Richelieu, Murray Bay, Canada, June 17 to 21. Vance Chamberlin, of the Griswold-Eshleman Company,

Cleveland advertising agency, reviewed developments of the past four years in advertising of lithography. Trends in advertising appropriations of the country's leading advertisers were outlined in detail, and marked increases in expenditures for dealer and direct-mail advertising were pictured in chart form.

The increase in amount of lithographic reproduction was compared to the rise in demand for material which can be produced by lithography. Plans for the new advertising campaign were outlined, and announcement was made that a greater number of lithographers than ever before had pledged support of next year's advertising program.

Chicago Printers Get "Helping Hand"

A number of Chicago printers recently received post cards from "The Printers' Helping Hand," expressing sympathy because the paper houses are "selling on thirty days or C. O. D.," and offering to loan money to printers. Several printers at once realized that this interpretation of the Chicago credit-control plan was entirely erroneous. Any Chicago printer who is not familiar with the terms of the local plan should protect his own interests by requesting these terms from J. T. Hillyer (Haymarket 0630), the chairman of the Fine Paper Credit Group, before entering into any loan arrangement based upon the seriously inaccurate statement quoted above.

Your Letterhead: Alive or Dead?

At the recent meeting of the Paper Manufacturers Association in Chicago one speaker commented pointedly on the worth of a live letterhead, as follows:

"By your letterhead you will be known as one who enjoys eight-cylinder cars, a little music, or skyscrapers, or whether you date with the horse and buggy. A letterhead should reflect the modernity of your business and the personality of the business man who signs his name at the bottom of the page. Letterheads are good advertising or bad, depending on the care exercised in their selection."

Lee Heads New York City Printers

At the annual meeting of the New York Employing Printers Association, Montague Lee, president of Lee & Phillips, Incorporated, was elected president. Other officers chosen were: first vice-president, F. A. Young, Mail and Express Printing Company; second vice-president, E. J. Aberle, Brooklyn *Daily Eagle*; secretary, A. Stanley Graff, of Lent & Graff Company, and treasurer, John A. Wilkens, of the Charles Francis Press.

Nashville Printers Approve Terms Suggested by P. T. S. M. A.

On May 26 the Nashville Printers Club voted approval of the Printing Trades Secretary-Manager Association recommendations for machinery sale terms. The Nashville organization is notifying equipment manufacturers of this expression of approval.

Chattanooga Printers Organize

A local association has been organized by master printers of Chattanooga, Tennessee. Charles E. Kuster, of the Standard Printing Company, has been active in the promotion of this organization, which is expected to encourage good feeling and helpfulness.

Walter C. Forde Made A. T. F. Detroit Manager

Walter C. Forde, who has been serving the American Type Founders Company as special representative in the Chicago territory, was



WALTER C. FORDE

recently appointed manager of the A. T. F. Detroit sales office. Mr. Forde has a valuable background of sales service with such well known concerns as the Seaman Paper Company, the Ludlow Typograph Company, and H. B. Rouse & Company. His advancement to the position left open by Alfred A. Webster's retirement will be noted with pleasure by Mr. Forde's many friends throughout the industry.

Samisch Has Served for Forty-Five Years With Goldman Firm

Alfred Samisch, vice-president and general manager of the Isaac Goldmann Company, well known New York City printing concern, on July 5 celebrates the forty-fifth anniversary of his service, he having joined this organization as printer's devil in 1885. This is the only position Mr. Samisch has ever taken, and his ascent in responsibility and authority speaks volumes for the quality of service he has rendered. Mr. Samisch and his wife and daughter will celebrate the event by means of an extended vacation trip to California, going by way of the Panama Canal and returning through the Canadian Rockies.

Echele Heads St. Louis Ad Club

Hubert J. Echele, the secretary-treasurer of the Warwick Typographers, St. Louis, took office on July 1 as president of the Advertising Club of St. Louis. Mr. Echele is a past president of the National Association of Junior Advertising Clubs and also of the International Association of Junior Advertising Clubs, and he has served the Advertising Club of St. Louis as its secretary and also as a member of the board of governors.

Vandercook Presses at the Fair

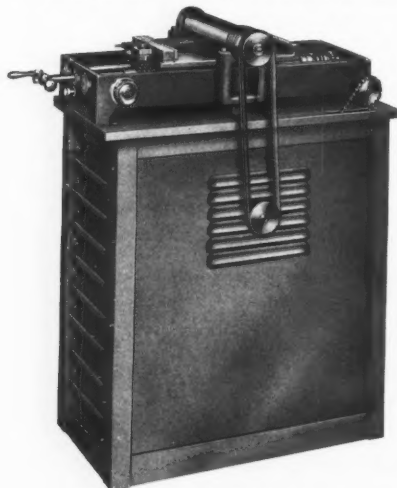
A letter from Vandercook & Sons, manufacturer of proof presses, states that forty-five Vandercook presses were sold at the Paris Fair which closed on May 31.

New and Important Developments in Field of Printers' Equipment

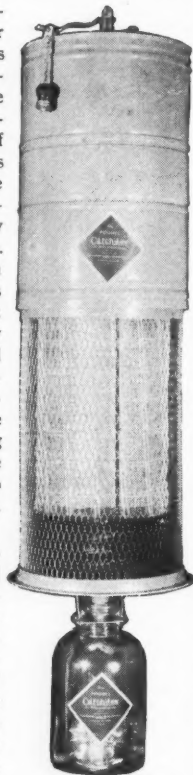
THE CATCHDEW HUMIDIFICATION UNITS, for the controlling of excess humidity, are now being marketed by the National Humidity Reduction Company, of Louisville. These units are suspended in the printing or lithographing plant and thus they occupy no floor space. Extensive tests in such plants over long periods of time indicate that these units successfully control humidity and also maintain a healthful amount of free oxygen in the air. Complete information regarding Catchdew units may be obtained by writing to the National company.

THE CUT-SIZING MACHINE just announced by the Ortleb Corporation, of 2513 Baldwin Street, St. Louis, and illustrated below, represents another item of equipment by which the printer may reduce amount of time spent on makeready of wood-mounted cuts. The features are the spiral cutting member at the top, not visible, and also the operation of the machine which is automatic. A cut 11 by 12 inches can be placed face down and sized automatically in 35 seconds.

In describing the device, George Ortleb stressed particularly the accuracy of construction, which, he says, assures that cuts will not be too high, and also that they will lay flat, and thereby reduce makeready time and eliminate workups during the run on the press. "For instance," he states, "I am going to rec-



The Ortleb cut-sizing machine

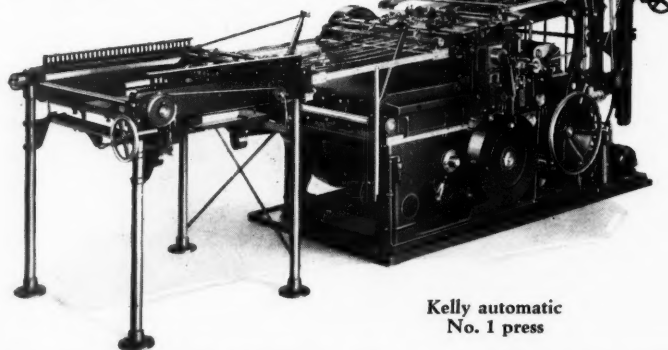


The Catchdew control unit

ommend that those who purchase this sizing machine of ours should have all their cuts mounted high. Cuts around the shop, as everyone knows, are affected by the atmospheric condition of the place. Where there is humidifying equipment, cuts tend to warp and swell; on the other hand, where there is none the tendency is toward some slight shrinkage. If the printer will run his cuts through our cut sizer before he is ready to make up, we will assure him they will lay flat, and that no cut will be too high. If a cut is low a piece of cardboard the same size as the cut is used, the cut being placed face down upon it and put through sizer. This cardboard is then glued on the back of the cut, which is then ready to be locked up."

Mr. Ortleb has submitted an impression of a form containing a number of cuts before being sized and the impression of the same cuts after being sized. These impressions demonstrate the possibilities in the saving of makeready time the equipment affords.

A NEW KELLY PRESS known as Kelly automatic No. 1 is being produced by the Kelly Press Division, American Type Founders Company, El Mora Avenue, Elizabeth, New Jersey. This press is intended to fit in between the Style B and the No. 2. The massive one-piece column insures rigidity, high speed, and proper alignment of working parts. The bed movement is a smooth rack-and-gear combination with Scotch yoke reversing mechanism, and the ink-distributing mechanism is of the pyramid type. Roller equipment consists of three form rollers, two steel distributors, two top riders, large ink drum, ductor, and ink plate. The Kelly blast and rotary suction type of feeder is used, this being integral stationary equipment similar to the feeders on



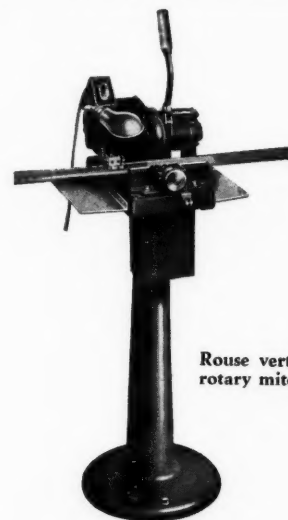
Kelly automatic No. 1 press

other Kelly presses. Adjustable drop guides make possible easy sheet register. The electrically operated brake is effective regardless of press speed. The delivery conveyor frame of the extension delivery can be instantly raised and fastened when removing forms or making corrections. Without any part changes in the feeding mechanism the No. 1 handles stock ranging in size from 8½ by 11 to 22 by 28 inches. Additional details may be secured by writing to the company.

AN AUTOMATIC SAW FILER has been put on the market by the Tesch Manufacturing Company, 59 Twenty-seventh Street, Milwaukee. This machine sharpens composing-room saw

blades from three to ten inches in diameter, automatically truing the blade, spacing the teeth evenly, shaping them, and sharpening them. The teeth are filed from an index plate which divides equally to the exact number of teeth on the saw; every tooth is equally spaced and of the exact size required. Additional information may be secured by writing to the company at the address given.

A VERTICAL ROTARY MITERER has just been brought out by H. B. Rouse & Company, 2214 Ward Street, Chicago. With this miterer, all



Rouse vertical rotary miterer

brass or other metal rules up to twenty-four points in thickness may be mitered direct from the strip without preliminary cutting to length, a complete miter—one right and one

left—being made at each cut. Combination borders may be cut almost as rapidly as single rule, and perfect joints are produced. The automatic clamp used on this miterer materially increases the operating speed and protects the operator. The positive point gage sets instantly and locks automatically to point over a range of from 3 to 83 picas, and an extension gage which is furnished permits mitering by points up to 144 picas. This miterer is driven by the latest type of endless "V" belt; and the motor, mounted on a hinged base, serves as an automatic belt tightener. The best grade of high-speed steel is used in the cutter. Additional facts may be obtained by addressing the company.

THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 85

JULY, 1930

No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

When **Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

AGENT WANTED

AGENTS WANTED

for all kinds of high class printing inks. Specialty: gold and silver bronze ink readily prepared for use. Please write to GEBR. JANECKE & FR. SCHNEE-MANN, Hannover, Germany.

BOOKS AND SYSTEMS

BOOKS ON PRINTING AT REDUCED PRICES.—Printing of Today (8.50) \$6.00; Journal of the Printing Office at Strawberry Hill (17.50) \$9.00; Grammar of Ornament (42.00) \$22.50; Caxton Mirror of Fifteenth Century Letters (6.00) \$3.00; Pattern Papers (16.00) \$7.50; Modern Fine Printing in America (7.50) \$5.00; and many others. Send for bargain list. PEABODY BOOK SHOP, 913 N. Charles St., Baltimore, Maryland.

BOOKS AND SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE.—Printing business, Tacoma, Washington; Kelly, Vertical Miehle 12 by 18, Portland punch, power stitcher, 3 1/2 inch power knife, Hamilton dust-proof cases; retiring from printing business. C. S. BURGE, Puget Sound Bank Building, Tacoma, Washington.

WANTED.—Electrotype molder and finisher wishes to get in communication with printing company; object being the establishment of electrotype foundry. THEODORE F. FLECK, 8605 Forest Parkway, Woodhaven, N. Y.

JOB PRINTING PLANT and bindery, \$3,000 down, balance easy terms; will stand thorough investigation; owner about to retire. JUDD'S PRINT SHOP, 1324 University Ave., Berkeley, Cal., near San Francisco.

FOR SALE

FOR THAT SPECIAL JOB in new department or for whole plant, buy selected rebuilt or used printing and binding equipment; the majority of our sales are to good rated firms; many good values in Miehle two-revolution presses direct from shops or factory rebuilt in our shop—sizes 26 x 34 to 46 x 68 inches. Buy now while prices are still low; selling several plants. Write for Spring Bulletin. One of our good buys is two 46 x 62 No. 2-0 Miehles with Miehle extension pile deliveries, spiral gear drives; prices f. o. b. Chicago. Another buy is a 46 x 65 Miehle with extension pile delivery, Cross feeder. New equipment and supplies. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

FOR SALE.—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Blvd., Chicago, Ill.

FOR SALE.—Model 26 (42-em slug) linotype, used very little, all latest improvements, equipment to suit; suitable terms can be made; over-equipment reason for selling; also 1000-pound revolving metal furnace. E 247.

LIBERTY FOLDER, Model 89, takes up to 22 by 32 sheet; equipped with 110 Volt A.C. motor; cost \$1,000.00; in good condition; price \$250.00 for quick sale. PROVENCE, JARRARD & MARTIN, Greenville, S. C.

BOOKBINDERS' MACHINERY.—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOR SALE.—44-inch Seybold "Twentieth Century" paper cutter. E 169.

HELP WANTED

Composing Room

COMPOSITOR for commercial forms and high-grade booklet and direct mail work with largest plant in southern Indiana; permanent position; open shop. E 246.

WANTED.—By firm located in Michigan, high-class artist compositor and layout man capable of producing the very best in typography. E 250.

WANTED.—High-class non-union composing room printer to manage proof-room of large book manufacturing concern. E 254.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for
any Stock. \$2.50 set of 3.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 27 Legal Bldg., Washington, D. C.

Pressroom

WANTED—An assistant to superintendent for 25-cylinder room, single and two-color machines; must be good executive, know color and inks thoroughly, and qualified to give press release in plant doing miscellaneous quality work. E 242.

WANTED—First-class pressman; high-grade color and catalogs, Michels and Miller jobbers; ideal Ohio city of 18,000 and good plant; state experience, age, salary, in confidence in first letter. E 245.

Salesmen

SALESMAN, experienced; printers' supplies and machinery, and especially plate mounting equipment for Middle West territory; must be a producer; give details in application. E 85.

Typographer

WANTED—Western New York printing plant has opening for high-class advertising typographer—one capable of laying out and setting unusual announcements, advertisements, brochures, etc.; an excellent opportunity for right man; state age, experience in detail, references, salary expected to start and send samples of work if possible which will be returned. E 159.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-first Avenue, Long Island City, N. Y.

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

MISCELLANEOUS

AN ENGLISH FIRM of printing ink makers would be glad to have particulars of any new accessory or process (whether patented or not) of interest to printers, which could be readily handled by their salesmen; machinery propositions would not be of interest. E 251.

SITUATIONS WANTED**Bindery**

BINDERY FOREMAN, competent in all branches, pamphlet to fullbound; good executive; finisher, forwarder, operates Cleveland and Dexter folders and other machinery; seeks position with good printing house anywhere. E 179.

Composing Room

COMPOSING-ROOM FOREMAN—Fifteen years' experience in commercial job and all classes book and publication work; settled and temperate habits; can furnish reliable references in regard to character and ability; desire situation with growing concern, and willing to work for a future. E 76.

COMPOSING ROOM FOREMAN—linotype operator; prefer to come as operator where there's a real chance for promotion; educated, efficient, years of experience; real worker, not flourisher, floater or boomer; best of references; non-union. H. G. C., 12610 Woodside Ave., Cleveland, Ohio.

COMPOSING ROOM FOREMAN: 20 years' Chicago experience; can produce and run department economically; want situation in up-to-date plant; publications, catalogs, etc.; union. E 206.

POSITION WANTED—Monotype; A-1 combination man, eight years' experience; will go anywhere. E 429.

Editor

MANAGING EDITOR—Twenty years a printer, past fifteen a publisher, having sold, will accept suitable desk on strong weekly, semi-weekly, or small daily; competent all work except web presses, and Intertype mechanic; prefer Great Lakes state or near South; minimum salary \$50 per week; September 1st, sooner if urgent. E 234.

Executives

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. E 82.

SITUATION WANTED by printer-mechanic with wide city and country experience; can also edit and handle all departments of a newspaper; married man with family; seeking position with a future and opportunity later to lease or purchase; prefer large industrial city in eastern or mid-western states; now employed. E 253.

Foremen

TO THE PRINTING PLANT OWNER who is not satisfied to mark time to slow music, this active practical printer (all departments) offers the experience a general foreman-superintendent should have to get work out right and right on time; can handle every operation from the frame to estimating, purchasing, customer contact and getting more business, to figuring billing charges; American; tireless worker; strictly high-class; member various Masonic bodies; middle age; go anywhere. E 100.

Managers and Superintendents

THOROUGHLY SEASONED MANAGER wishes position with moderately large printing plant where there is an opportunity for the right man; know the business thoroughly and capable of managing all departments; a salesman and trader; know how to get and keep business; young enough to be on the upgrade, but have years of experience behind me; competent on costs and estimating; employed at present but seek a change; all correspondence confidential. E 241.

Office

POSITION WANTED with some live advertising firm; young man, 22, familiar with the game, desires work as solicitor or some other position in the advertising field; would be glad to hear from a reliable company. E 248.

Pressroom

CYLINDER FOREMAN—Have been in charge of plants for years as superintendent or foreman; best references. E 99.

CYLINDER PRESSMAN wants position on Pacific Coast; 12 years' experience on publication, halftone and color. E 244.

Salesmen

SALES EXECUTIVE—Experienced in designing and selling creative printing; knows the printing business and estimating, is a forceful sales manager and salesman; 21 years' experience; wants sales management of large shop; will consider investment in smaller plant. E 199.

Stereotypers

GOOD JOB STEREOTYPERS is open for position. E 114.

WANTED TO PURCHASE

PRESS WANTED—Collotype, medium size, Schmiers, Werner & Stein or Faber & Schleicher; good operating condition; state full details and price in first location and state where press may be seen. E 243, care The Inland Printer, 1 East 42d St., New York City.

BUSINESS DIRECTORY**Air-Conditioning and Humidifying Systems**

UTILITY HUMIDIZERS have outsold all other makes combined in the printing trade of New York City; also oxidizers, neutralizers, ink, wax and bronze absorbers. UTILITY HUMIDIZER CO., 239 Centre St., New York.

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write THE STANDARD ENGINEERING WORKS, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

AVAILABLE IN six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Dissipate Static... DOYLE ELECTRIC SHEET HEATER... Prevent Offset

Conquer Lint... DOYLE VACUUM SHEET CLEANER... Conquer Dirt

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. OVERSEWING MACHINE CO., 368 Congress Street, Boston, Mass.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. EFFICIENCY BINDERY TABLE CO., 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Ink

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and highspeed presses. GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

Bronzing Machines

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LACO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPEFOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

FOR COLD EMBOSsing try Eveready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. OTTO SCHMIDT, 8906 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5¼ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Grippers

GRIPPERS for all makes of job presses and feeders; 8x12, \$8.00; 10x15, \$9.00; 12x18, \$10.00; 14½x22, hand fed, \$11.00; 14½x22, C. & P. Automatic, \$12.00. In use for ten years. THE CASPER GRIPPER CO., Erie Bldg., Cleveland, Ohio.

Inks

OFFSET and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Lamp Guards (Plain, Reflector and Portable)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mailing Cartons

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated boxboard; superlative protection in transit. Send for prices. SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.

Make Your Cuts

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Opaque

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Padding Composition

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and block specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Tools

STAR TOOL WORKS, Shuey Building, Springfield, Ohio. (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.
"Our Service will be Maintained"

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Productimeters

PRDUCTIMETERS for every counting purpose: sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Buffum Street, Milwaukee, Wis.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw Trimmers, Linotype Supplies

MODEL 10 with pica gage, work holder and trimmer head, only \$69.75 complete. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 226 N. Clinton St.; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Foundry type for less, New York, Chicago, Minneapolis, Seattle, San Francisco.

Type Metal

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electrotype metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

Type Wash

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

Wire

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD ...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

Twenty-two Box

• JUENGST GATHERER • FOR SALE

With or without Stitcher—Coverer

American Assembling Machine Co. • 9 Park Place • New York

Salesman Wanted

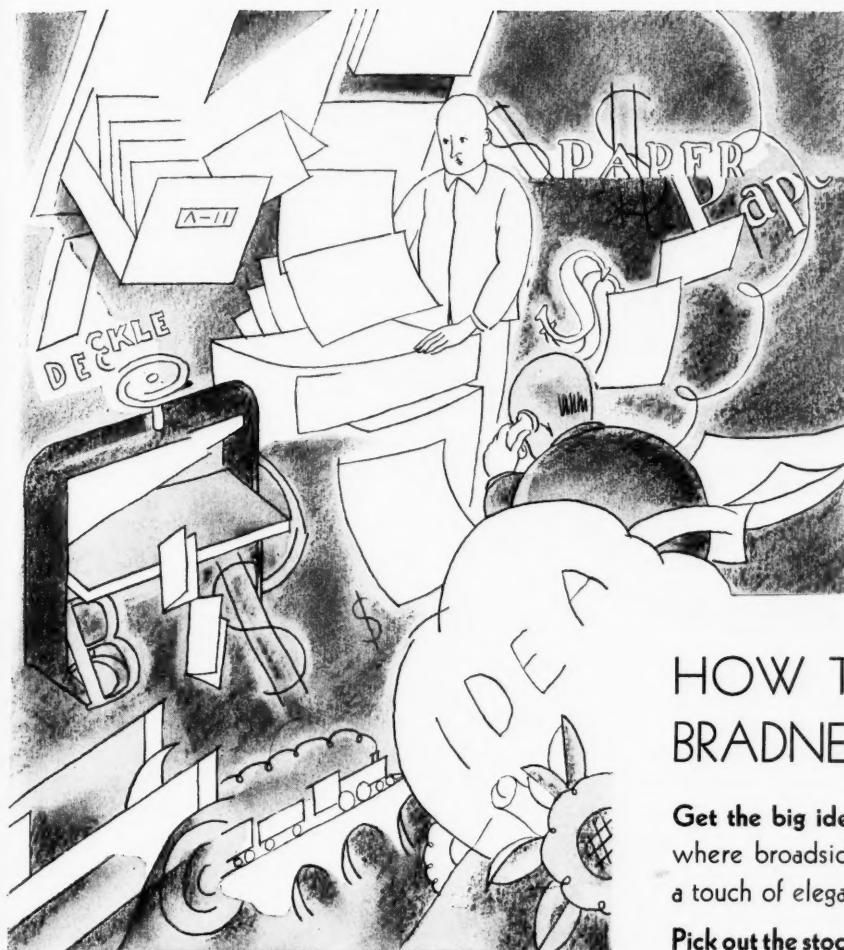
for New Automatic Printing Press backed by ample capital and good local reputation. Salary and commission. Good possibilities. Applications will be kept strictly confidential. Give full details about age, domestic relations, residence, experience with and knowledge of printing machinery.

Address E 252

THE INLAND PRINTER
330 South Wells St., Chicago, Ill.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BRADNER SMITH & COMPANY Paper Merchants



HOW TO PLAN THE BRADNER SMITH WAY

Get the big idea from our reference files . . . where broadsides riot and French folds give a touch of elegance.

Pick out the stock. A mountain of items . . . new color and surface "ensembles" . . . old favorites.

Order your dummies. Agile folds. Color concoctions that look "good enough to eat."

Skip up and down our price ladder. Low for "just a little appropriation." Higher up if you wanta be big.

Say "when will I get this?" As fast as wheels can turn and motors chug and trains roar in your direction.

"I keep six honest serving men
 (They taught me all I knew)
 Their names are what and where and when
 And HOW and why and who." — KIPLING

333 SOUTH DESPLAINES STREET
 Telephone Monroe 7370 CHICAGO

The First Buckeye Designs Immediately Available

The first of the new series of Cover Designs on Buckeye Cover is now completed and immediately available to:

Direct Mail Production Agencies.

Printers.

Advertising Agencies Having Production Departments.

Advertising Managers and Buyers of Cover Paper.

The first mailing (now ready) includes three cover designs, with filing folder. A new design will go out each month, covering all important booklet and catalog sizes.

These designs are the work of distinguished commercial artists and are all so arranged that they can be adapted to any business requirement and will prove appealing and appropriate, no matter what you are advertising.

Electrotypes of any of these designs will be furnished at cost, thus making it possible to produce distinguished covers at nominal cost. By using another color of Buckeye Cover and a new ink combination a wide variety of effects can be produced from any set of plates.

Every user of cover paper will want this series complete. Write us on your letterhead and we will gladly enter your name for this invaluable series.

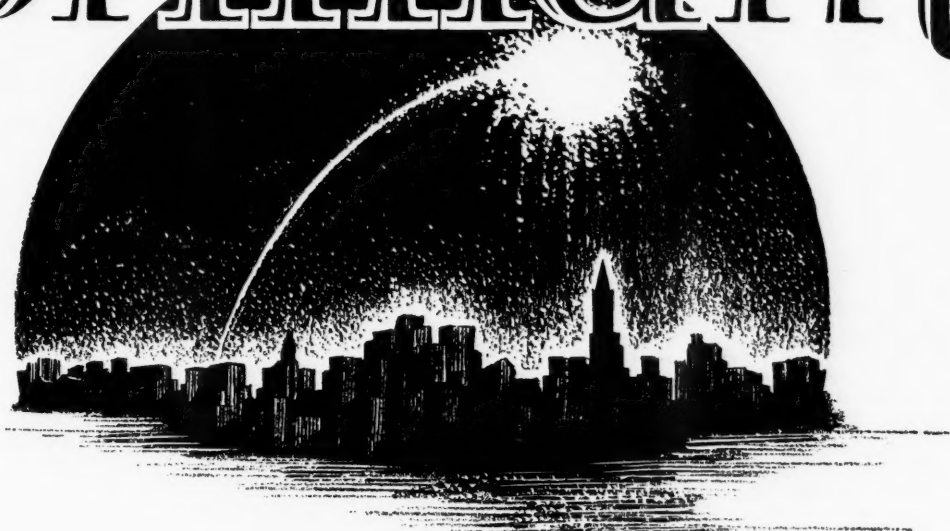
Offer your customer the best in art and save him hundreds of dollars. Don't let the jobs escape in which the cost of art and plates frightens your client away.



THE BECKETT PAPER COMPANY

Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848

Brilliant



Instinctively you will select HOWARD BOND letterheads and envelopes from your correspondence — because they have brilliance and beauty. HOWARD BOND has that inviting flash of quality that compels a reading. This outward attractiveness is but a reflection of the quality and

genuine goodness that lies beneath. You, too, should use HOWARD BOND as the standard for your business. Paper merchants throughout the nation can supply you. A note on your business stationery will bring you the new HOWARD BOND portfolio. Send for it.

THE HOWARD PAPER CO., URBANA, OHIO
Compare It! Tear It! Test It! And You Will Specify It!


HOWARD BOND
 HOWARD LAID BOND
 HOWARD WRITING
 HOWARD LEDGER

HOWARD POSTING LEDGER
 HOWARD MIMEOGRAPH
 LINEN AND RIPPLE FINISH
 13 lb. for Air Mail

FOURTEEN COLORS AND WHITE—FOUR FINISHES
 COMPLETE RULING AND PLATING DEPARTMENTS

HOWARD BOND

WATERMARKED

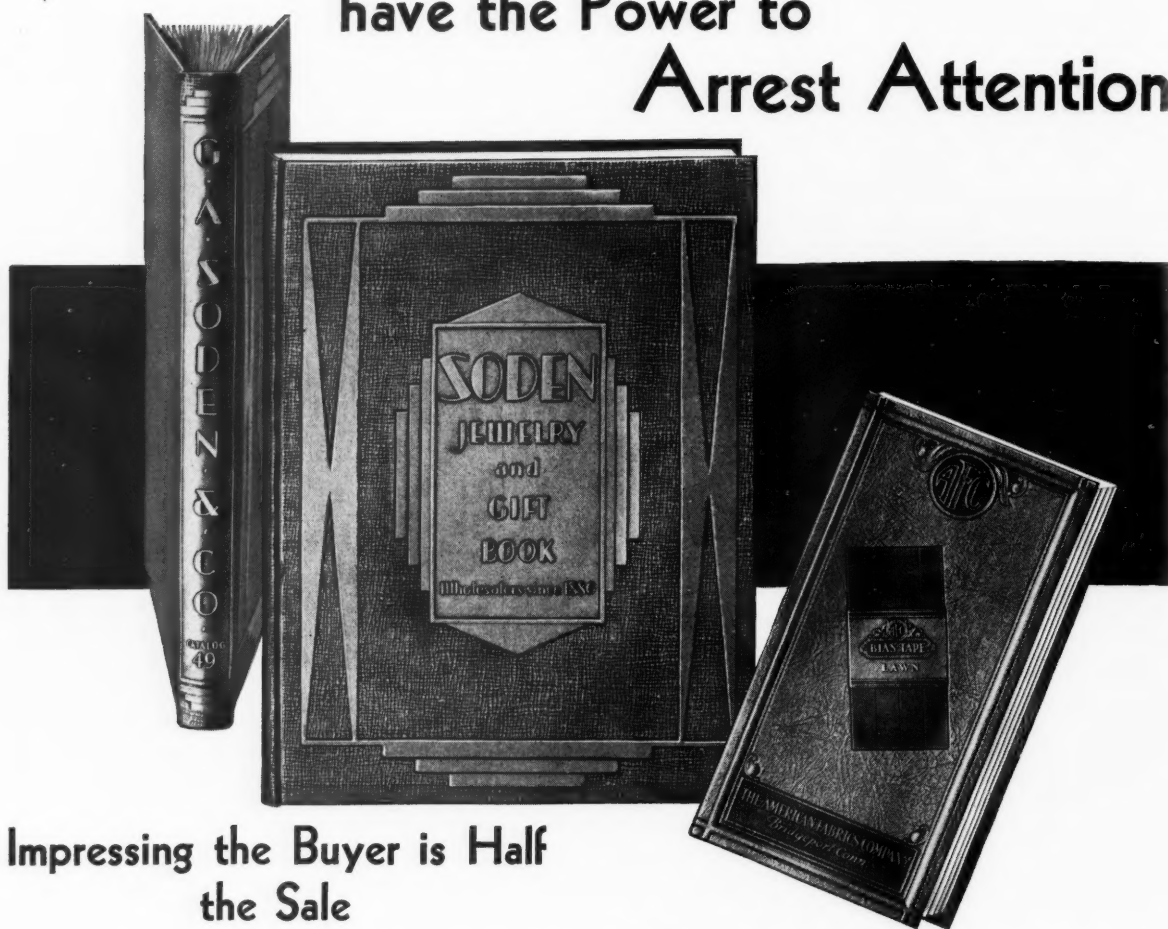
the **NATION'S**  **BUSINESS PAPER**

Eastern Sales Office:
 Court Square Building
 No. 2 Lafayette Street
 NEW YORK

Western Sales Office:
 Otis Building
 10 So. La Salle Street
 CHICAGO

MOLLOY MADE COVERS

Like Good Window Displays,
have the Power to
Arrest Attention



Impressing the Buyer is Half the Sale

Just as a good window display will attract the passerby, a good cover on a catalog will attract the ones who buy. And it is in gaining this attention that the first favorable impressions are made—and half the sale won.

Two of the most recent Molloy Cover designs are shown above. Both are made of artificial leather, beautifully finished in silver. The G. A. Soden & Company, wholesale jewelers, is impressing the entire jewelry retail trade and its salesmen with their catalog. The beauty of the covers increase the selling value of the merchandise not only for the Soden Company, but also for the dealers whose salesmen use this catalog on the counter to impress and sell

the customer. The other cover, made for the American Fabrics Company, is for a sample book of bias tapes for dressmaking and binding purposes.

From diamonds to bias tape is a long jump, but it demonstrates that there are no industrial or commercial boundary lines for Molloy Covers.

Whether you contemplate a bound book or a loose-leaf binder, Molloy Made Covers can be fashioned to your order in any size, style, or color combination, stiff or full flexible, for any purpose, from artificial leather, Mocotan, or hot-die embossed paper, or all three. Ask us for a sample and suggestions for any cover you may need; no obligation.

The David J. Molloy Co.

2859 No. Western Ave.
Chicago, Ill.



New York Address:
52 Vanderbilt Ave.



Dreadnaught Parchment

Dreadnaught Parchment has "character", strength, durability and beauty derived from the highest grade all rag content materials, handled with science and craftsmanship to make the highest quality of bond paper. The recipient of any document on this paper is immediately impressed with its importance, stability and permanence.

Dreadnaught Parchment is made for the highest grade letterheads, bonds, indentures, mortgages and contracts for permanence and impressiveness.

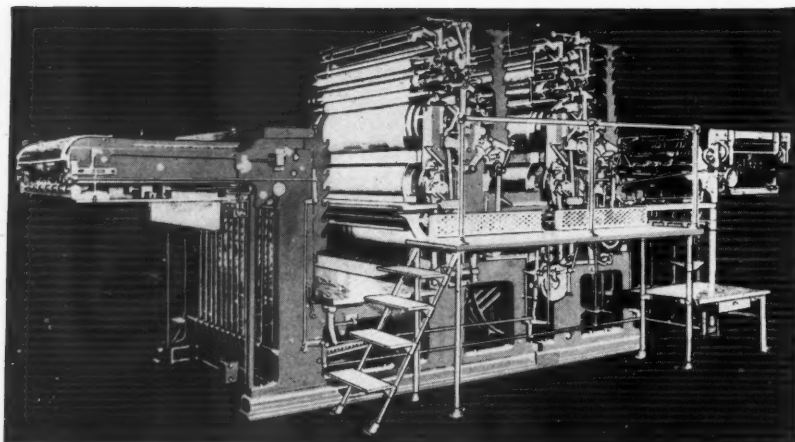
All new rags are used, not only for strength but for the rich ornateness of its appearance. When you use this paper you are using a sheet that will stand the ravages of time and not only carry your message for today but carry it for all time in the future.

GILBERT PAPER COMPANY, *Menasha, Wis.*



DISTRIBUTED BY

BUFFALO, N. Y.....	R. H. Thompson Co.
CHICAGO, ILL.....	Empire Paper Co.
DETROIT, MICH.....	Chope-Stevens Paper Co.
INDIANAPOLIS, IND.....	Century Paper Co.
LOS ANGELES, CAL.....	Carpenter Paper Co.
MILWAUKEE, WIS.....	Dwight Paper Co.
MINNEAPOLIS, MINN.....	Swartwood-Nelson Paper Co.
NEW YORK CITY, N. Y.....	Bishop Paper Co.
NEW YORK CITY, N. Y.....	Milton Paper Co.
SAN FRANCISCO, CAL.....	Bonestell & Co.
ST. LOUIS, MO.....	Baker Paper Co.
ST. PAUL, MINN.....	Inter-City Paper Co.
TACOMA, WASH.....	Standard Paper Co.
WASHINGTON, D. C.....	R. P. Andrews Paper Co.
EXPORT.....	Walker Goulard Plehn Co.



IF A PRESS COULD TALK

OFFSET and printing presses, however perfect, cannot speak for themselves. If they could, you'd learn a lot about Maxwell Offset. The comment probably would be—"My, what a lot of high-class work I've produced today! Been running color since the first bell—but the cost of this job will not 'run in the red.' The pressman's had an easy day. No unnecessary stops . . . no washing up of rolls . . . this Maxwell Offset suits my taste! I could go on and on."

Maxwell Offset is tub sized. Does not lint, fuzz, curl or stretch. Its natural color is brilliant blue-white. Comes also in three other colors, five finishes and six weights. Unusually strong. Most widely distributed offset on the market—59 agents. Ample stocks for prompt delivery. Variety of uses. High quality. Reasonable price.

Write for new sample book lithographed in colors.

THE MAXWELL PAPER COMPANY
FRANKLIN, OHIO

Maxwell Offset

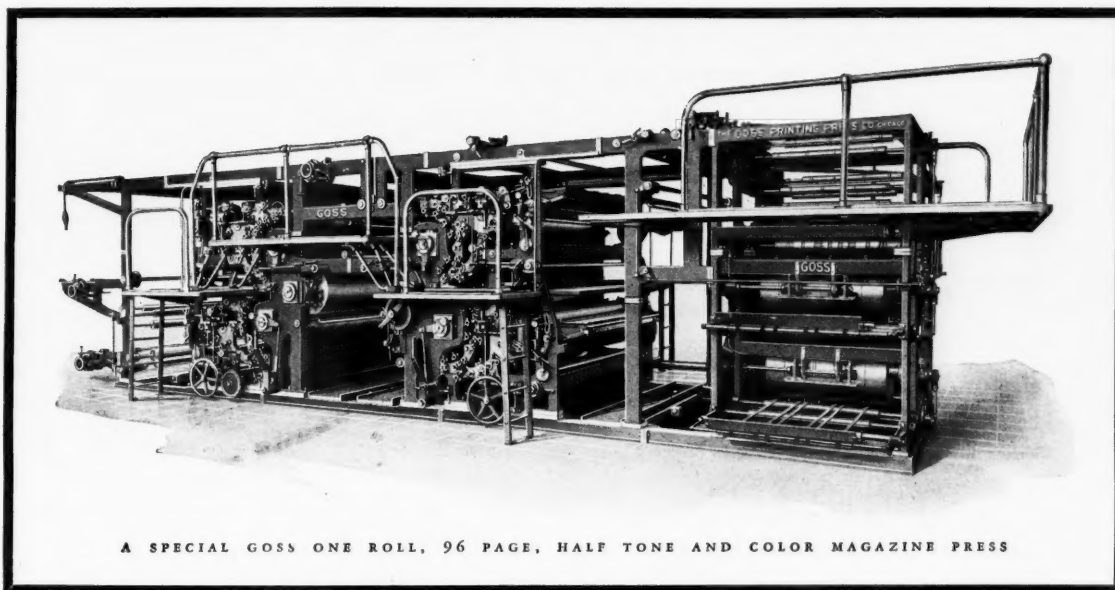
TUB-SIZED

ALSO MANUFACTURERS OF

M A X W E L L B O N D

MAXWELL IS MADE WELL

..... IT ISN'T WHAT WE THINK NOR WHAT
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING
PRESSES BUT IT IS WHAT OTHERS THINK



A SPECIAL GOSS ONE ROLL, 96 PAGE, HALF TONE AND COLOR MAGAZINE PRESS

Hold Your Old Accounts—Go Get the New Ones Earn Real Profits—Own a Goss Rotary

A GOSS Special Rotary Magazine Press costs less to own, it costs less to operate, it does superb work, it prints 15% to 25% faster than any other press and *that's* worth reading again! If your old accounts have a tendency to go to other concerns, you can hold them with a GOSS Special. You can go and compete with competition and come home with the business, when you have a GOSS Special. You can declare dividends on dividend declaring days when you print on GOSS Specials. They cost less to own, less to operate; they do fine work, fast; they enable you to cut your prices, hold and get business, and PROFIT. Ask for proof. It's worth the asking for.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. / SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. / / / LONDON

GOSS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Check this paper against any you have used



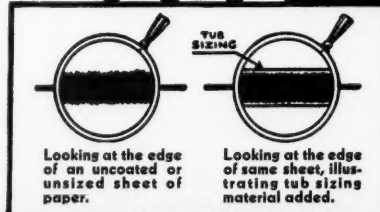
- 1 Tub Sized.
- 2 Watermarked for your protection.
- 3 A perfect and smooth surface that erases without roughening.
- 4 Set at the mill so as not to shrink—assuring register for color printing.
- 5 Made in nine bright colors which are constantly uniform.
- 6 All destructive chemical impurities are removed so that the passing years will have little effect upon it.
- 7 Lies flat—without curl or wave along the edges.
- 8 Easy to write on—makes excellent carbon copies.
- 9 Expensive appearance—yet costs far less.
- 10 Made in the World's model paper mill as the result of years of research—and the investment of over five million dollars.

IN MEETING a definite need of modern business for a better bond at less cost—this amazing paper challenges comparison by any test that you may care to make.

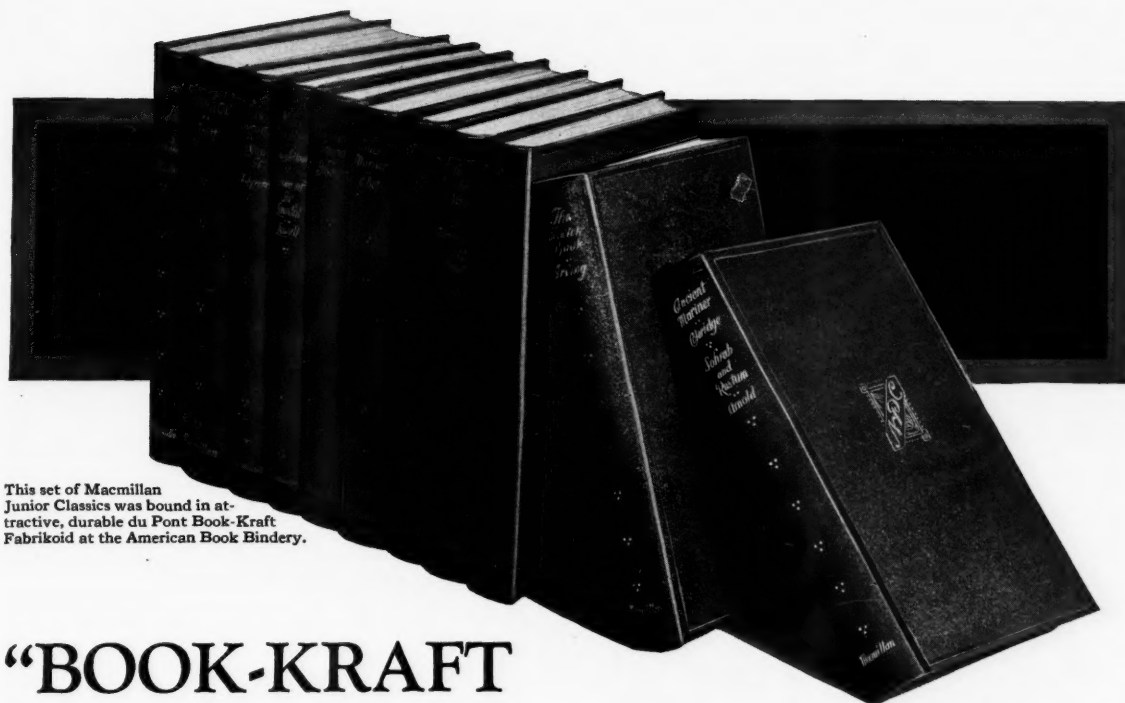
Check the features and advantages, listed above, against any paper at a similar price—and, you will find that only **KVP** Bond offers all of them.

Today—ask your paper merchant for samples—or write direct to us for Sample Book.

KALAMAZOO VEGETABLE PARCHMENT CO.
Kalamazoo - - Michigan, U. S. A.



THE NEW KVP BOND



This set of Macmillan Junior Classics was bound in attractive, durable du Pont Book-Kraft Fabrikoid at the American Book Bindery.

“BOOK-KRAFT FABRIKOID *saves us time and money*”

... says ANTHONY DREXLER, Assistant Bindery Superintendent of American Book Bindery



Mr. Anthony Drexler, who is Assistant Superintendent of the bindery at the American Book Bindery of New York City. Mr. Drexler has been in the book binding business for many years, so he can speak with authority on the subject of cover materials.

“I NEVER appreciated,” stated Mr. Drexler, “the amount of labor and time involved in the preparation of the sizing liquid and the sizing operation itself until we began using du Pont Book-Kraft Fabrikoid. This material absolutely eliminates that whole process and permits us to speed up the entire job because with Book-Kraft Fabrikoid we can use the regular casing-in machine. And when you come to compare the cost of completing a casing-in job, believe me, you find out what a tremendous dollars-and-cents saving Book-Kraft Fabrikoid makes possible.”

Not only can end papers be stuck to Book-Kraft Fabrikoid with ordinary binder's paste or glue, but they

can also be permanently stuck without the use of solvents or sizing. What goes for end papers also goes for genuine gold leaf, printing ink, alchemic gold or metallics.

If you own your own bindery, you can quickly figure in dollars and cents what a real time and money saver Book-Kraft Fabrikoid is. If your binding is done outside, let us put you in touch with one of the many binders who can effect savings for you through the use of du Pont Book-Kraft Fabrikoid.

E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, N. Y. Canadian subscribers

address: Canadian Industries, Limited. Fabrikoid Division, New Toronto, Ontario, Canada.



BOOK-KRAFT FABRIKOID

IT PRINTS • IT STAMPS • IT STICKS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

And He HELD the ACCOUNT

The Call for Typothetae Assistance April 26, 1930



"We have been furnishing one of our best accounts a monthly house magazine. This customer joined some kind of an organization that is supposed to furnish efficiency reports on the various members. Their first criticism was that the advertising appropriation was too heavy and recommended a reduction of more than one-half. The efficiency report naturally boosts the discontinuing of the magazine.

"The loss of this account will not only mean a loss of a \$3,000.00 account, but the loss of prestige as well.

"If you can help us save this account, we will consider all of the money we have paid in dues to the U.T.A. as well invested. If we are to save the situation, it will be necessary to act quickly."

The Result of Typothetae Assistance May 5, 1930



"Thank you for your letter of April 30th. Your reply covered the matter more fully than I could possibly have hoped for.

"Your organization certainly has rendered us a real and intelligent service in this instance, and it is a pleasure to know that we can obtain help like this on such short notice. I will keep you advised of the situation and call on you if there is any other information that I require."

**You, too, can build and hold profitable accounts by availing
yourself of Typothetae's consistently successful selling aids**



Investigate!

UNITED TYPOTHETAE OF AMERICA
Tower Building, Washington, D. C.

*Please tell me how Typothetae can help me sell
more printing at a profit.*

United TYPOTHETAE OF AMERICA

*The International Association
of Printing Plant Owners*

NAME _____

POSITION _____

FIRM _____

ADDRESS _____

I 21



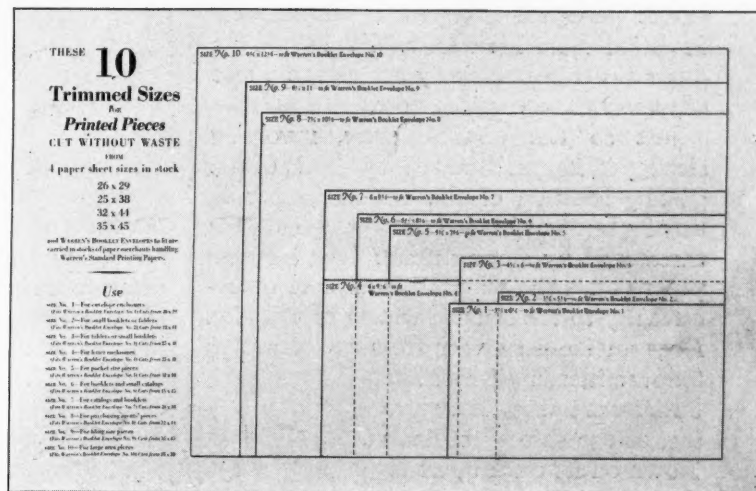
This Chart helps cut expensive "WASTE MOTION"

THE "waste motion" of odd-size jobs—all the extra operations you're forced to go through when a customer specifies a mailing piece with "trick" dimensions—you know well enough how expensive they are . . . and how unnecessary!

And when you've wasted time—and spent money—on getting special paper and special envelopes . . . skimped the time you wanted to put on creating something really fine . . . upset the whole routine of your shop with special handling on every operation . . . what have you got to show for it? Just a booklet—that has nothing but its slightly different dimensions to make it distinctive! And *your* profit 'way below what it should have been!

These are the facts—as you know. Yet many buyers of printing—in striving for "different" mailing pieces—do not realize that *printing*, not size and shape, makes a booklet stand out.

But you can help them learn—even give them a sure method of keeping away from odd sizes for good and all.



This new Warren Chart will do it. It carries diagrams (in actual size) of ten different mailing pieces.

Every size on the Chart is standard . . . cuts without waste from standard sheet sizes . . . fits Warren Standard Booklet Envelopes.

The Chart (it's only 11" x 17") fits right under the glass on your customer's desk . . . where he can refer to it when he's planning a printing job. It shows him the wide choice he has in standard sizes. Keeps him from insisting on something "trick"

when he calls you in. See what this means for you? Paper and envelopes right at the paper merchant's . . . no special production expense . . . no waste time and money on getting special stock on envelopes . . . your whole time to turn out a fine job . . . and the full profit your skill entitles you to!

You can get a supply of these Charts from any merchant handling Warren's Standard Printing Papers. See that each of your customers gets a Chart. And impress upon him how he'll save money by using it.

S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers.

STEADY AS A GYRO-COMPASS

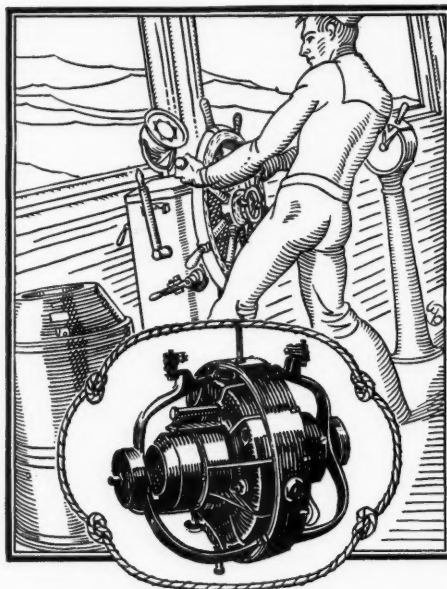
Your Business Paper
Marks a True Course



HIGH up in the wheelhouse of a ship there spins a gyroscopic compass, pointing ever at True North. With automatic precision it warns the navigator of the slightest deviation from his course. By its aid he steers his ship unerringly across the waste of waters to its destined port.

Just so the printing press, revolving steadily in its great frame, is symbolic of the guiding function of the business paper in keeping business headed straight. Is industry threatened by stormy times? The business paper points the way across an area of uncertainty to the smooth waters of stability. Does an industry veer from its course to follow misleading lights? The business press sounds a warning. Is the ship of business blown off its track by a sudden shift in public demand, or swerved aside by an unexpected change in production or sales technique? The business press points out the course to safety and prosperity.

It is this function of the industrial and merchandising press, no less than its service



as a source of news and data, which makes it a power to be reckoned with in business affairs. For the modern business paper is an essential factor in every progressive industry. By its competence in the gathering and presentation of information, it has made itself indispensable. For its independence in the editorial interpretation of that information it has become respected. It is a strong organization, efficiently staffed and capably administered. It commands a sound, paid, audited circulation. Its news and editorial pages are unbiased and unbuyable.

And for these reasons its advertising pages are bought by businesses with a story to tell to its readers.



THIS SYMBOL identifies an *ABP* paper . . . It stands for honest, known, paid circulation; straightforward business methods and editorial standards that insure reader interest . . . These are the factors that make a valuable advertising medium.

THE ASSOCIATED BUSINESS PAPERS, INC.
TWO-NINETY-FIVE MADISON AVENUE · NEW YORK CITY



This publication is a member of the Associated Business Papers, Inc. . . . a cooperative, non-profit organization of leading publications in the industrial, professional and merchandising fields, mutually pledged to uphold the highest editorial, journalistic and advertising standards.



Y

OU may prefer the thrill of a gamble to less exciting steps to success. But in business today, such racy methods are hardly profitable. In serving the printing needs of your customers, you profit most when playing safe—in the selection of paper especially. That's where Caslon Bond fits in. Smart appearance, clear surface, strength, and proven performance—these things make *watermarked* Caslon Bond a safe choice and an unusual value. In white or the twelve brilliant colors, it serves equally well as a letterhead, a business form, or an advertising folder. Uniform quality, known value, nationally advertised, and priced to give you a profit—*that's Caslon Bond*. You will do well to specify it for most bond paper uses.

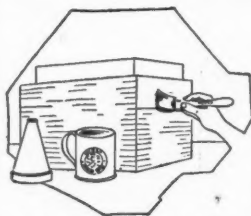


THE MUNISING PAPER COMPANY, MUNISING, MICHIGAN

Manufacturers of ~ CASLON BOND ~

Please Mention THE INLAND PRINTER When Writing to Advertisers.

131



Applied cold with a brush. Dries in three to five minutes per coat.

COLORS: Red or Natural

Requires No Heating!

NUREX Tabbing Compound SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. BEWARE OF IMITATIONS! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

Put up in Gallons or Quarts

Government Measure

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



A Flexible Tabbing Compound

(Patented
June 1, 1920,
and
January 6, 1925)

VIRKOTYPE "QUALITY PRODUCTS SINCE 1913"

New Flexible Compound

FLEXIBLE GLOSS COMPOUND is the latest new product turned out by the VIRKOTYPE laboratories.

Produces beautiful smooth even finish. Works perfectly in hand or automatic dusting machines.

Perfect results obtained with ordinary printing inks.

Much more tenacious than our standard Snowdrift Compound.

Sample gladly furnished on request.

PIONEERS OF THERMOGRAPHY

WOOD, NATHAN & VIRKUS CO.

112 CHARLTON STREET NEW YORK, N.Y.
608 S. DEARBORN STREET CHICAGO, ILL.

HAND-MADE AND MOULD-MADE

Imported Papers

from

FRANCE · ITALY · ENGLAND

Embracing Sizes

17½ x 22½ 20 x 26

22 x 34 25 x 38

19⅔ x 25½ 26 x 40

28 x 44

Manufactured by the famous mills of

RIVES, FRANCE MARAIS, FRANCE

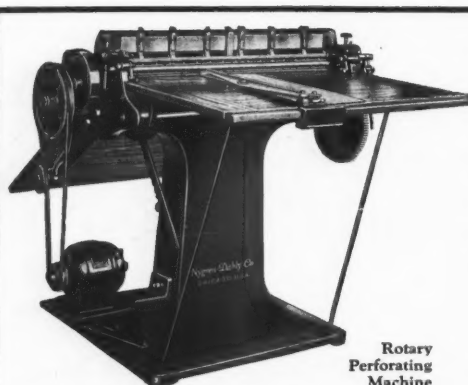
MILAINI, ITALY PORTALS, Ltd., ENGLAND

In White and Colors

DECKLE FOUR SIDES

STOCKED BY

SWIGART PAPER COMPANY
CHICAGO



Rotary
Perforating
Machine

PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

WE MANUFACTURE

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Tabbing Machines. Numbering and Paging Machines.

Write for catalogue, terms and trade-in proposition

NYGREN-DAHLY COMPANY

218-230 N. JEFFERSON STREET CHICAGO, ILLINOIS



velour
by the originators of
folding coated paper

*To remind
you to try it*

IF YOU have not received a copy of the interesting brochure pictured above, send for one today. It outlines our offer concerning a free test supply of VELOUR. VELOUR is the rag base folding coated paper that opens the way for brilliant new printing results on all your jobs where you must consider paper costs. It represents a forward step in paper making. As such, it has been tested by several of the country's leading printers. It is significant of VELOUR'S unusual value that this new paper is being made in greatly increasing quantities for those printers who have tried it. We want EVERY printer and advertiser in America to know VELOUR. Hence the offer mentioned above. Write for the brochure.

ALLIED PAPER MILLS, Kalamazoo, Mich.

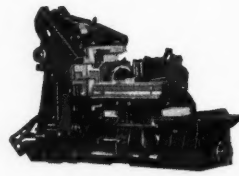
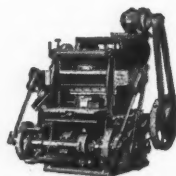
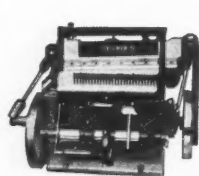
ALLIED  **PAPERS**

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President,
471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts.
Western Representative: R. C. BISHOP, 461 Market St., Sheldon Building, San Francisco, Calif.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Every Desirable Feature
SAFE • ACCURATE • ECONOMICAL • SPEED • DURABLE



You Can Always
Depend on a
SEYBOLD!

CHAS. N. STEVENS CO., Agents

112 West Harrison Street, CHICAGO, ILLINOIS

The Cover Is the Key to the Contents



Quick-Lock binder used by the International Harvester Company for holding bulletins sent out by its service department. Bound in Burk-Art Processed Fabrikoid

BurkArt
PROCESSED

BIG firms are careful buyers. International Harvester, General Electric, Procter & Gamble, General Motors, Richman Brothers, Chrysler, Dow Chemical, and scores of their contemporaries have reputations — as well as literature — to protect. They find in Burk-Art covers a definite protection for both.

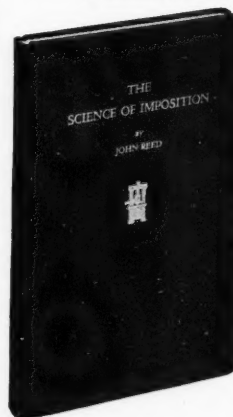
THE BURKHARDT COMPANY

Larned at Second » Detroit, Michigan

CREATORS OF VISUAL SELLING EQUIPMENT

Another New Book! THE SCIENCE of IMPOSITION

A Treatise based upon the fundamental principles of modern pressroom and bindery practices



By JOHN REED

Ninety-one Illustrations
by the Author

Size 4 1/2 x 6 1/2"; 132 pages. Flexible binding, gold stamped. Latest book.

In this treatise of such an important and complex branch of the printer's trade it is endeavored to so simplify procedure that any problem may be readily solved by the application of easily mastered fundamental principles. To qualify as a stoneman it is desirable to familiarize oneself with some of the operations in the pressroom and the bindery (which are covered in this book) as well as efficient modern imposition practices in general printing offices and some less familiar methods of specialty houses.

SOME CHAPTER HEADINGS

Making Margins.

Layouts for Hand and Machine

Folds.

Lining Up a Sheet.

Saddle and Side Stitched

Signatures.

Bookbinding Operations; Fold-

ing Machines.

Paper Folding Problems.

Lining Up Irregularly Mounted

Page Heads.

Lockup "Stunts."

Label Printing.

Plate-Mounting Equipment.

Lineup Operations.

Method of Verifying Layouts.

Binding Two Up From One Set

of Pages.

Some Modern Machine Folds.

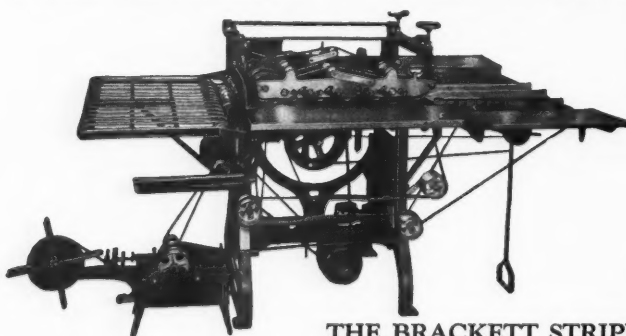
Price \$5.00 Postpaid

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

The Brackett Double Head Stripping Machine



STRIPS:

Side-stitched books.

End sheets.

Library and tight-joint end sheets.

Half-bound and full-bound end

sheets.

Sample books.

Blank books.

Puts a strip in the center of any size

sheet up to 28 inches wide.

Applies a strip of cloth or paper to

the back of any flat-backed side-

stitched book or convex-backed

saddle-stitched book.

Takes cardboard and tips a strip of

cloth or paper on the end.

REINFORCES:

Side-stitched or sewed paper-cov-

ered catalogs.

Reinforces in the center of sections.

Reinforces loose-leaf index sheets.

Joins necks and slides of paper boxes.

ECONOMIZES:

This machine strips tighter and

better than is possible to do by

hand, and can handle enameled

stock as easily as any cheaper grade

of paper. It will handle any kind of

stripping work, and with two at-

tendants it will equal the output of

five or ten hand strippers. The size

of the work governs the speed, and

the bigger the job, the more rapid

the production. This machine will

save you money and do your work

indefinitely better. Let's talk it over.

Write today.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

Anticipating the Trends

Each new development in type and printing demands something new in paper. Today's modernism . . . with its sharp contrasts and flashing colors . . . requires a quality much different from that of yesterday's simplicity. Tomorrow it will be something else.

In the BUTLER Research Laboratory each new development is carefully studied, and BUTLER papers are improved to meet the demands long before these trends in printing come into general use.

Standardize on BUTLER papers . . . for they always bring out the finest results. Any of the following distributors will supply you.

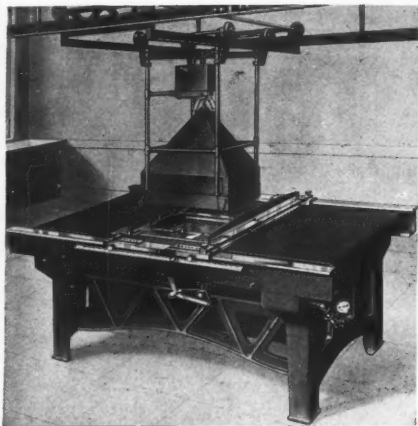
BUFFALO—Butler Paper Corps.—Mill Sales Division
CHICAGO—J. W. Butler Paper Company
DALLAS—Southwestern Paper Company of Dallas
DENVER—Butler Paper Company
DETROIT—Butler Paper Company
DULUTH—McClellan Paper Company
FORT WORTH—Southwestern Paper Company of Fort Worth
FRESNO—Pacific Coast Paper Company
GRAND RAPIDS—Central Michigan Paper Company
HONOLULU—Patten Company, Ltd.
HOUSTON—Southwestern Paper Company of Houston
KANSAS CITY—Missouri-Interstate Paper Company

LOS ANGELES—Sierra Paper Company
MILWAUKEE—Standard Paper Company
MINNEAPOLIS—McClellan Paper Company
NEW YORK—Butler American Paper Company
NEW YORK—Blake-Butler Paper Co., Inc.
OAKLAND—Pacific Coast Paper Co.
PEORIA—J. W. Butler Company
SACRAMENTO—Pacific Coast Paper Co.
ST. LOUIS—Mississippi Valley Paper Company
ST. PAUL—McClellan Paper Company
SAN DIEGO—Sierra Paper Company
SAN FRANCISCO—Pacific Coast Paper Co.
TULSA—Missouri-Interstate Paper Company

Butler Paper



DIRECTOPLATE



Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method.

More in daily use than all other makes combined.



DIRECTOPLATE PRODUCTS

Directoplate Composing Machines

Directoplate Color Precision Cameras

Directoplate Multiple Negative Cameras

Directoplate Photo Engravers' Cameras

Directoplate Planograph Cameras

Directoplate Offset Proof Presses

Directoplate Vacuum Printing Frames

Directoplate Corporation

Ogden Avenue at Lake and Sheldon Streets
CHICAGO, ILLINOIS

Rebuilt and Guaranteed Machinery

Finished on our factory floor for prompt shipment and at attractive prices

56" Miehle, spiral gears and Cross Feeder

50" Miehle, spiral gears

42" Miehle, 2-roller, Cross Feeder

34" Miehle Pony, rear delivery

55" Babcock Optimus

43" Babcock Optimus

42" Whitlock 4-roller

28" Whitlock, fast Pony

Kelly Special B

32" Seybold latest Automatic Cutter

44" Dexter Automatic Cutter

56" Miehle with C.E.D. and Dexter Suction Feeder (practically new)

34" Miehle Pony with C.E.D. and Swing-back Feeder, Motors (practically new)

39" and 44" Chandler-Price Automatic Cutters (practically new)

38" Hickok Ruler, 3-beam automatic with feeder and motor. Hickok Pacing Machine with motor, latest style

Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. *Large stock folders and feeders.*

If you do not see listed the machine you want, write for our complete list

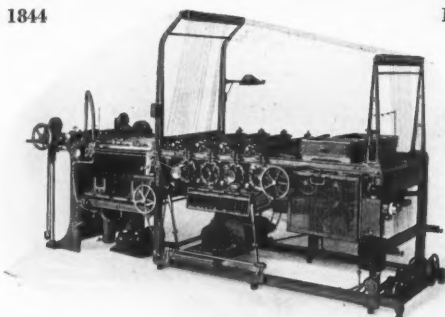
Dodson Printers Supply Company

75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

1844

1930



New All Metal HICKOK Ruling Machine with wonderful speed and accuracy

We offer to the trade this new machine with a speed of 2500 to 7000 sheets per hour, depending on kind of ruling. It occupies only one-half the floor space of the old style machine. Does perfect ruling. Has four beams. Complete with Feeder and Electric Sheet Dryer. Eighty per cent of all job ruling can be done on this machine.

Write for circular and price.

THE W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

Cooper Black

Making Possible Designs of Mass

TYPE	5	6	7	8	9	10	11	12	13	14	15	16	17
6pt	15	18	20	23	26	29	32	35	38	40	43	46	49
8pt	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt	12	14	17	19	21	23	25	27	30	32	34	36	38
12pt	11	13	14	16	17	19	21	23	24	26	28	29	31
14pt	10	11	13	14	16	17	18	20	21	22	24	25	27
18pt	9	10	12	13	14	15	17	18	19	20	21	23	24

TYPE	18	19	20	21	22	23	24	25	26	27	28	29	30
6pt	52	53	58	61	64	67	70	72	75	78	81	84	87
8pt	45	47	50	52	55	57	60	62	65	67	70	72	75
10pt	38	40	42	44	46	48	51	53	55	57	59	61	63
12pt	31	32	34	36	38	39	40	42	43	45	47	49	51
14pt	25	26	28	29	30	32	33	34	36	37	38	40	42
18pt	22	23	24	25	27	28	29	30	32	33	34	35	36

This chart is a reduced size.
Actual size, 3 x 4 inches.

Pocket Size, 4 1/2 x 6 inches — 64 pages
Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts
10 Linotype Charts and
10 Charts Monotype Sets and Averages

Also Explanatory Notes, Miscellaneous
Measurements and Proofreaders' Marks

Price . . \$1.50 Postpaid

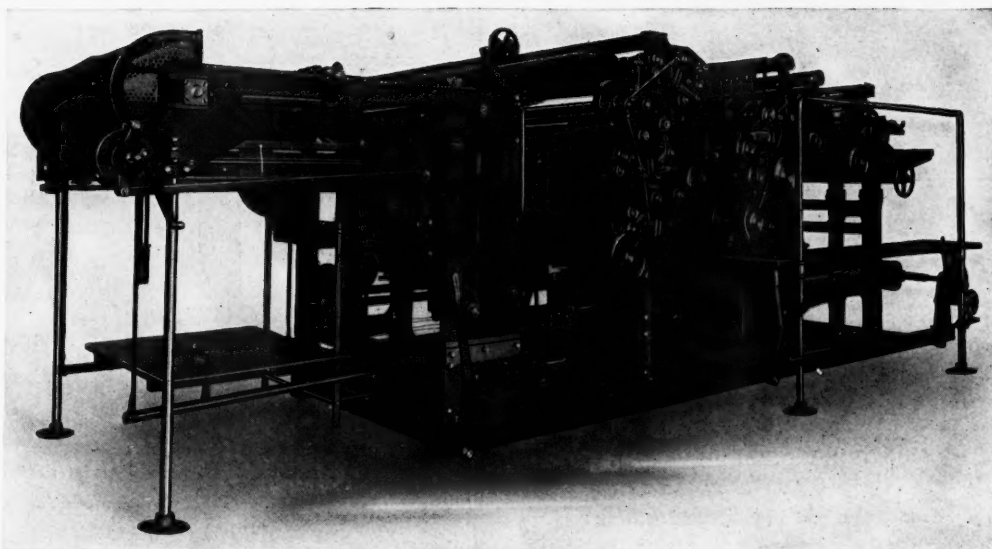
The INLAND PRINTER COMPANY
330 S. Wells Street Chicago, Illinois

Reliable and
Comprehensive

The TYPE and COPY Computer

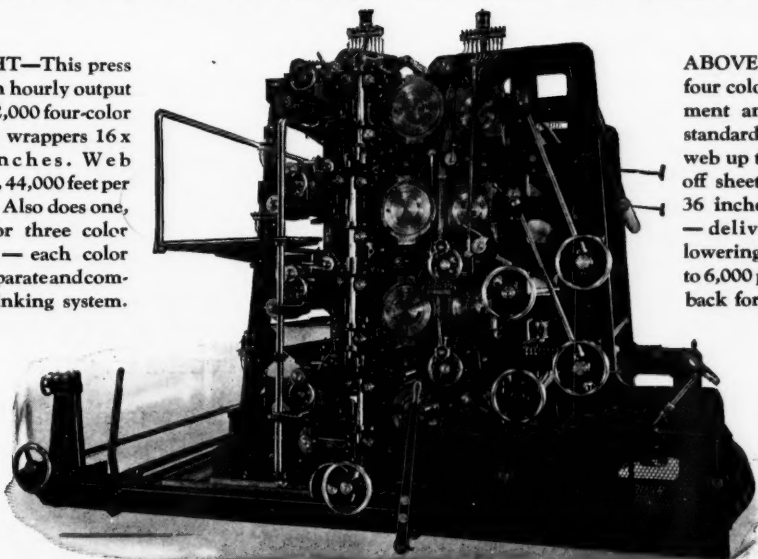
By S. A. BARTELS
Formerly Superintendent of
The Henry O. Shepard Co.,
Chicago, and Instructor at
Medill School of Journalism
of Northwestern University

KIDDER STANDARD SPECIAL ROTARIES



Kidder 36 x 48 All-Size Rotary—the Celebrated Adjustable Wrapper Press

RIGHT—This press has an hourly output of 132,000 four-color bread wrappers 16 x 20 inches. Web speed, 44,000 feet per hour. Also does one, two or three color work—each color has separate and complete inking system.



ABOVE—Prints two, three or four colors on Glassine, Parchment and other novelty and standard papers—takes any size web up to 48-inch width—cuts off sheets any size from 20 to 36 inches (1/4-inch variations)—delivers single sheets to lowering pile delivery at 5,000 to 6,000 per hour. Ink end racks back for advance distribution.

A Large Majority of All Bread Wrappers are Printed on This Type of Kidder Rotaries

PRODUCTS

KIDDER Straight and All Size Rotaries; Special Presses for practically all purposes; U. P. M. Vacuum Bronzers (high speed and fly delivery); U. P. M. Sheet Rotary Press; Chapman Electric Neutralizer.

U. P. M. - KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY CO. - KIDDER PRESS CO.

Headquarters and Factory at Dover, N. H.



38 PARK ROW, NEW YORK CITY

CANADIAN OFFICE
AT TORONTO

FISHER BUILDING, CHICAGO



Park Spray Humidification Systems

Were chosen after careful study by
The Corday & Gross Co.
CLEVELAND, OHIO

(Note fine spray along
wall by presses) ~ ~ ~

Send for Book—"Air Conditioning in
Printing and Lithographic Plants"

Parks-Cramer Company
972 Main Street ~ Fitchburg, Mass.

Cut Costs with **COST CUTTER SAWS**

the choice of some of the world's leading plants

**Rapid
Accurate**

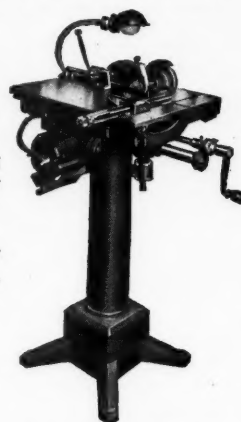
Incorporating
time and labor
saving
features not
found on other
saw-trimmers.

**Efficient
Handy**

**Safe
Dependable**

Precision
built, capable
of handling
your work
with greater
speed and
accuracy.

**Accessible
Simple**



Model B Cost Cutter —

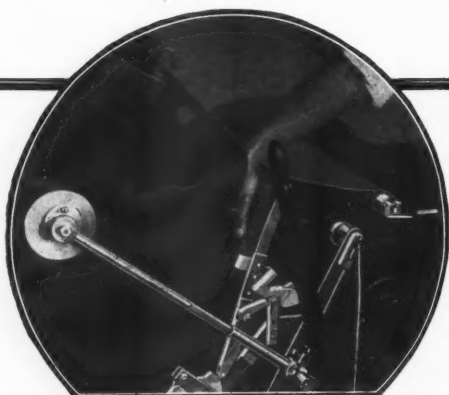
the last word in saw-trimmer construction

Also the Model A COST CUTTER — bench model auxiliary saw

Write for Circular

C. B. NELSON & COMPANY

727 So. Dearborn Street, Chicago, U. S. A.



AT LAST . . . a proper guard for hand fed job presses

Too many accidents in printing shops are occurring to operators of hand-fed job presses. A guard has now been perfected and is being supplied to the trade which will prevent fingers from being pinched between the platen and chase.

The operation of the guard is sure and simple. Complete installation instructions are supplied with every guard. The guard prevents a press from closing unless the operator's hand is removed from the platen.

Pressmen who can work more speedily, efficiently and with complete peace of mind and freedom from injury will pay dividends in any shop.

Write us for more information about this new development to safeguard printing shops. The guard was designed and approved by the engineers of The Travelers Insurance Company.

The National Sherardizing and Machine Co.

868 Windsor Street, Hartford, Connecticut
Canadian Representative: Toronto Type Foundry Co. Ltd.

A NEW BOOK for Pressmen

Practical Hints on Presswork

By **EUGENE ST. JOHN**

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, \$3.00 Postpaid

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

HOUSECLEAN



YOUR BOND STOCK

Just look at the scores of packages that are open, top sheets crumpled and the rest exposed to dust! Aren't many of these papers of similar grades? Wouldn't standardizing reduce waste and losses?

COLONEL BOND in its class offers an opportunity for genuine savings in this respect. Its quality actually parallels many higher grades—yet its price permits its use where economy is paramount. It is made in white and nine unusually bright colors, in sizes and weights that make it truly an advantageous paper on which to standardize! Write for samples today and see!

RIVERSIDE PAPER CORP.

801 South Lawe Street APPLETON, WIS.



Specimen Portfolio

Write on your letterhead for portfolio showing the adaptability of Colonel Bond to a wide variety of uses.

COLONEL BOND



When you suggest La Monte National Safety Paper to a client, you are instantly identifying yourself with the preferred paper of the nation's largest banks. Sixty percent of the leading financial institutions of the country use La Monte paper for their checks because La Monte offers them such distinct advantages—individual design . . . color . . . safety . . . crispness . . . and definite advertising value.

And La Monte paper offers you a perfect base for your finest lithography . . . paper that is uniform . . . paper that will lie flat . . . will not pick or lint. We're always ready to help you—with samples . . . sketches . . . suggestions.

George La Monte & Son, 61 Broadway, New York City • Chicago Philadelphia • St. Louis • Cleveland Atlanta • San Francisco • Baltimore Kansas City • Dallas • Toronto • Zurich



Please Mention THE INLAND PRINTER When Writing to Advertisers.

• POPULAR FACES •

Bodoni Bold . . . 8 to 36	Garamond . . . 8 to 36
Bodoni Bold Italic . 8 to 30	Garamond Italic . . 8 to 30
Bodoni Bold Condensed	Garamond Bold . . 8 to 36
.18, 24, and 30	Garamond Bold Italic 8 to 30
329 San Serif Light. 10 to 36	Narciss 8 to 36
330 San Serif Bold. 10 to 36	Metro-lite 8 to 36
	Metro-black. . . . 8 to 36

In stock for immediate delivery

THE STERLING TYPE FOUNDRY
Vermontville, Michigan, U. S. A.


Troublesome Justifying

of plates
can be avoided if you will have your
Photo-Engraver trim them to point
size on the Royle Micro-Edger.

JOHN ROYLE & SONS
PATERSON, N. J.

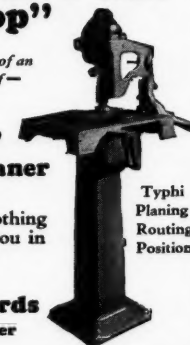
MAKERS OF SAWS, ROUTERS, TRIMMERS

"As Good as an Extra Man Around Shop"



Showing
Quick
Change
Levers

Comment of an
Owner of—



Typhi
Planing
Routing
Position

**A "Do-More"
Saw-Trim-Planer**
10-in-one
Quick-as-a-flash—Nothing
like it — Built for you in
Kalamazoo by
J. A. Richards
The Saw Maker

JEAN BERTÉ COLOUR PROCESS

A few more licenses can be issued
in certain cities. Correspondence is
invited from responsible printers.

WALLACE & TIERNAN PRODUCTS, Inc.
ELEVEN MILL STREET BELLEVILLE, NEW JERSEY

New! { THIRD EDITION } MODERN TYPE DISPLAY

By
J. L. FRAZIER

"Modern Type Display," perhaps the largest-selling book on display typography in print today, has been revised, extended, and improved in text. It is a comprehensive, carefully organized work on display typography. It covers the subject from the ground up, on the basis of sound principles the understanding and application of which make attractive and effective results certain. These chapter headings disclose the book's comprehensive scope: Fundamentals of Display; Contrast; Subordination and Emphasis; White Space and Margins; Type Styles in Display; Capitals, Lower-Case, and Italics; Interpretative Display: a Summary; Rules in Type Display; Shape Harmony; Tone Harmony and Contrast; Decorative Borders; Initial Letters; The Use of Ornament; Proportion; Symmetry and Balance; Contour.

A complete course of instruction in the essentials of effective display typography, at \$6.00 a copy postpaid.

Special Combination Offer on Mr. Frazier's Two Books

While ordering the new "Modern Type Display," recognize a real value by adding \$2.50 for a copy of "Type Lore," which sells regularly at \$5.00. Get these two authoritative texts for \$8.50! "Type Lore" gives you the important highlights of typographical history, combined with practical suggestions for the use of important type faces of the various classifications. It supplements "Modern Type Display" most admirably. You need both of these books!

Address Orders to:

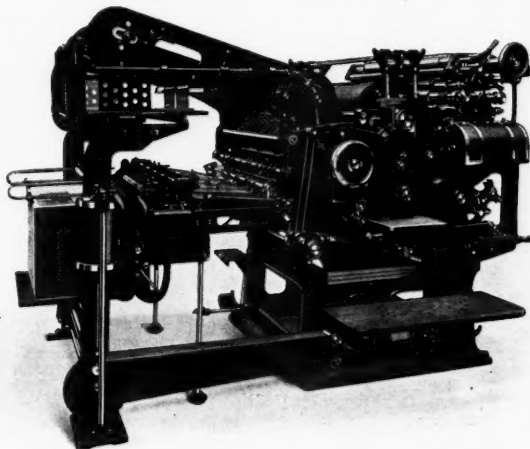
THE INLAND PRINTER, 330 S. WELLS STREET, CHICAGO



COLUMBIA Offset Press

for Letter-press Printers

A Columbia Offset Press would enable you to tap a new source of profits—to meet the present-day demand for Offset Printing—including small jobs and short runs which cannot be handled profitably on big, expensive offset presses. The initial investment, as well as the cost of operation, is well within



the reach of the average printer. The press is a one-man machine, easy to operate, dependable, and built for long and severe service. There is nothing experimental about it. Hundreds of these presses are now in successful use throughout the world. Plates are easily obtainable, quickly and economically, in all principal cities.

The Columbia Press produces the finest grade of offset printing, with little or no make-ready, on inexpensive stocks, at very high operating speeds. It is advantageous not only for distinctive catalogues, booklets, folders, etc., but is also more economical than letter-press on many forms of every-day commercial printing. Above all, it would give you the selling advantage of something different, something your customers want, something that is out of the reach of ordinary competition.

Model B (illustrated), 19x24 or 22x34; Model A, 14½x20. Complete information, by mail, on request. Also, on request, details concerning the Improved Columbia Bronzer—another modern sales-help.

COLUMBIA PRINTING MACHINERY CORPORATION
100 BEEKMAN STREET, NEW YORK

SIZES FOR EVERY REQUIREMENT

Raised Printing, Process Embossing, Thermography



The 24" Domore Automatic Process Embosser illustrated here, is designed especially for the large manufacturer of Greeting Cards, Calendars, Box Tops, Displays, etc., etc. Will take a sheet 24" wide. A High Speed, Continuous Production Unit for the Large Plant.

The Domore Automatic Process Embosser is also made in the 12" and 18" sizes.

A range for every requirement.

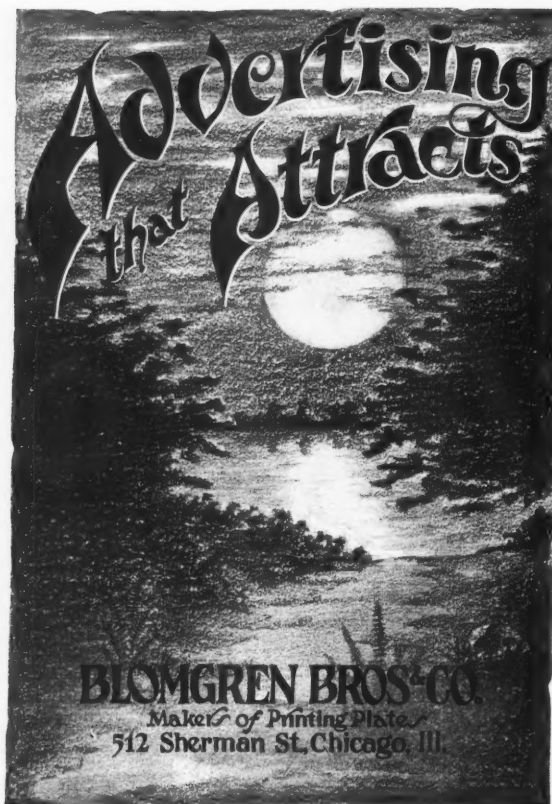
Full particulars upon request.

121 Second St.
SAN FRANCISCO

DOMORE PROCESS CORPORATION, LTD.
608 So. Dearborn St., CHICAGO

280 Broadway
NEW YORK CITY

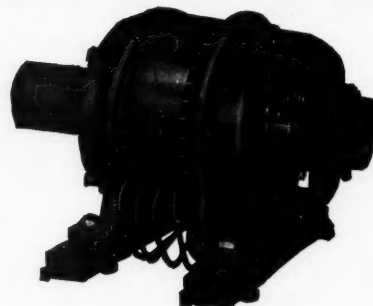
**Advertising
that Attracts**



BLOMGREN BROS. CO.
Makers of Printing Plates
512 Sherman St. Chicago, Ill.

"NORTHWESTERN"

**Push-
Button
Control
Motors**



The Motor for Printers

Northwestern is a 100% printing plant motor. Its distinctive sturdiness and faithful performance have built sound prestige and good-will wherever they are in use. Ask us about it.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

408-16 S. Hoyne Ave.

2226 South San Pedro
Street, Los Angeles, Cal.;
43 South Third Street,
Minneapolis, Minn.;
3-260 General Motors
Building, Detroit, Mich.



Chicago, Ill., U. S. A.

10 South 18th St., Phila-
delphia, Pa.; 100 Pearl St.,
Boston, Mass.; 97 Reade
Street, New York City;
65 Bellwoods Ave., To-
ronto, Ontario, Canada.

C & G
TRIMMETER
[Composing Room Saw and Mitterer]
**ROUTER, JIG-SAW
AND TYPE-HIGH
MACHINE**
STEREOTYPE SAW
TYPEHI & ROUTER
Time-saving tools that will
help the printer or pub-
lisher to eliminate
waste and increase
production.

This design made from wood, on the C & G Router
with Ellipse attachment... Send for information.

Cheshire & Greenfield Mfg. Co.
182-184 E. Clybourn St. Milwaukee, Wis.

The Art of Spacing

BY

SAMUEL A. BARTELS



A treatise on the proper distribution of white
space in typography. This book, carefully
hand set by the author, exemplifies the text.

Price, \$3.00 postpaid

The Inland Printer Company

330 S. Wells Street

Chicago, Illinois

G
.
H
.
Q
.

REPRESENTED LOCALLY AT

Boston: Machine Composition Co.
Buffalo: Charnock Machine Company
Chicago: Turner Type Founders Co.
Cleveland: Turner Type Founders Co.
Des Moines: Des Moines Printers Exchange
Detroit: Turner Type Founders Co.
Kansas City, Mo.: Kansas City Printers Exchange
Philadelphia: Emile Riehl and Sons
San Francisco: Mackenzie and Harris
St. Paul: Perfection Type, Incorporated
Baltimore: J. C. Niner Co.
Richmond: Pelouze Printers Supply

Send for a complete 160-page specimen book

for distinctive advertising types

CONTINENTAL
Typefounders Association, Inc.,
 216 East Forty-Fifth Street, New York City

Set in Metropolis

The Binding Gives the First Impression

THE COVER TELLS A STORY

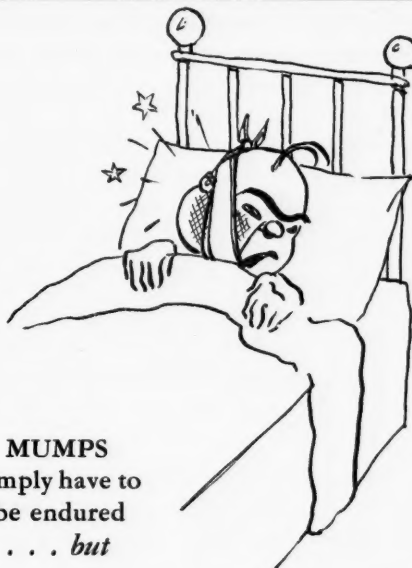
The cover of the modern book tells whether the publisher thinks well enough of his book to make it attractive. Strong, dignified covers draw interest in the book. Weak mediocre covers in this age of headline readers do not give the book a fair chance.

A little thought and consideration on your part aided to any extent you desire by Brock and Rankin will produce effective covers; — and the responsible service of Brock and Rankin in binding will pay you as it has paid the publishers of catalogs, school books and general publications for nearly forty years. Consultation invited.

BROCK & RANKIN
INCORPORATED

619 So. La Salle Street, Chicago, Illinois

Established 1892 — Daily Capacity 45,000 Books



MUMPS
 simply have to
 be endured
 . . . but

Why put up with OFFSET?

And you can avoid offset without slipsheeting, without cutting the ink, and without slowing down the press. Charles Scribner's Sons, New York, write: "Our Craig Heaters eliminate about 90% of offset. We can always run full color and back up sheets three to four hours quicker than without the Craig."

The CRAIG DEVICE

Permanently Automatic GAS SHEET HEATER

Try One on Your Own Press

30 day free trial

Thousands of printers are getting faster and finer press-work—without offset or slipsheeting, without soot, without burning tapes, without any static electricity trouble—by using this superior gas heating device. Use this coupon.

CRAIG SALES CORPORATION
 636 Greenwich St., New York City

I want to accept your 30 day free trial. There is no cost or obligation.

MAKE AND SIZE OF PRESS.....

VOLTAGE..... A.C. CYCLES
 D.C.

MY NAME.....

ADDRESS.....

Please Mention THE INLAND PRINTER When Writing to Advertisers.

IMPRESSION and EXPRESSION

More ears are receptive when the eyes are sold. Therefore,—make your impression before your tale is told.

Expressions of Sales policy,
Dealer Helps, Advertising
Campaigns shown in Catalog, Manual or Portfolio
have a better chance of
winning the attention
of prospects when
presented in the
impressive
and expressive
bindings
of



THE KERATOL COMPANY

102 Tyler Street

Newark, N. J.

STAT-ERAD

APPROVED BY
NATIONAL BOARD OF FIRE
UNDERWRITERS



PATENTED OCT. 18TH, 1921

The Electric Neutralizer

Easily Installed on Any Press

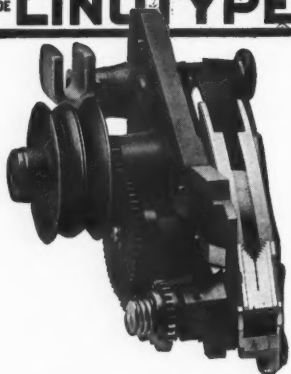
Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc.
Holyoke - - Massachusetts

Canadian Agents:

Toronto Type Foundry Co., Ltd., Toronto, Ont.

TRADE **LINOTYPE** MARK



Slow Speed Assembler

The assembler belt moves at the same speed, but the star wheel is geared down to half-speed, giving smoother assembly, eliminating transpositions, causing less wear on matrices and star wheel.

This improvement is applicable to all standard Linotype models. It is made as a complete assembly which any machinist or operator can apply in a few minutes.

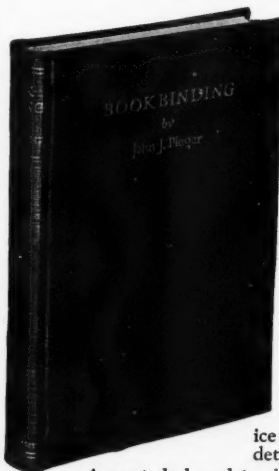
Write to the nearest Linotype agency for particulars.

Mergenthaler Linotype Company
Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO 2
Representatives in the Principal Cities of the World

The Entire Bookbinding Business Between Two Covers **BOOKBINDING**

By JOHN J. PLEGER



THE most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and handtooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art.

Attractively bound in cloth; gold stamped.
Size, 6x8½"; 425 pages. Price, \$6.00, postpaid.

THE INLAND PRINTER
330 S. Wells Street Chicago, Illinois

PEERLESS BLACK

After all, black ink must be black...and it will be uniformly black if it is made from Peerless...the free-flowing Black that makes the ink that makes the job!



The **PEERLESS CARBON BLACK CO.**
Pittsburgh, Pa.
Sole Selling Agent
BINNEY & SMITH CO.
41 E. 42nd STREET
NEW YORK CITY

NEW CATALOG

Fully illustrating and describing, with complete detail specifications of the

New
**ROUTER—JIG SAW
TYPE-HIGH PLANER**



Your copy gladly mailed upon request

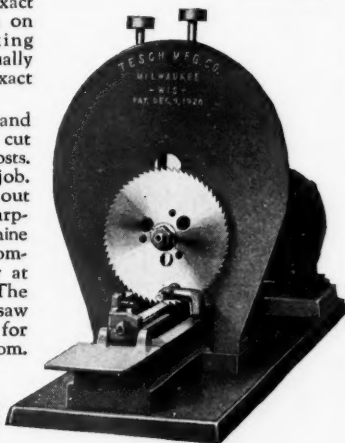
Hammond Machinery Builders
INCORPORATED
Grinding, Polishing & Sawing Machinery
KALAMAZOO, MICHIGAN

The TESCH Automatic SAW FILER

A machine every plant needs for sharpening composing room saw blades from 3 inches up to 10 inches in diameter. It automatically trues up the blade, spaces the teeth evenly, shapes and sharpens them. The teeth of the blade are filed from an index plate which equally divides to the exact number of teeth on your saw, making every tooth equally spaced and the exact size.

A sharp saw on hand at all times will cut your production costs. No delay on a rush job. No more sending out blades to be sharpened. Let this machine help keep your composing room saw at 100% efficiency. The best and cheapest saw filer you can buy for your composing room.

Prices
Hand Power . \$45
Motor Driven . 80
F. O. B. Milwaukee



Fully Guaranteed by
TESCH MANUFACTURING CO.
59 Twenty-Seventh Street, Milwaukee, Wis.

Don't Wait for the Lash



COMPETITION is a hard scourge . . . and it comes tough to let it finally drive you to a position which you might gracefully—and profitably—have taken in the first place.

The quick-sealing and sure-tight qualities of Felt Brush Gummed envelopes are making themselves known to the consumer—your own trade. Will it be you, or your competitor who will be first to supply this outstanding—but costless—improved feature in envelopes?

Don't wait for the lash. Be forehanded—first in your field to offer this new-era principle of better made envelopes. Aside from their trade-winning power, they arm you with special shop advantages that you can't afford to pass up.

{ Samples and prices to you in-
stantly on request. Immediate
shipment of all staple numbers. }

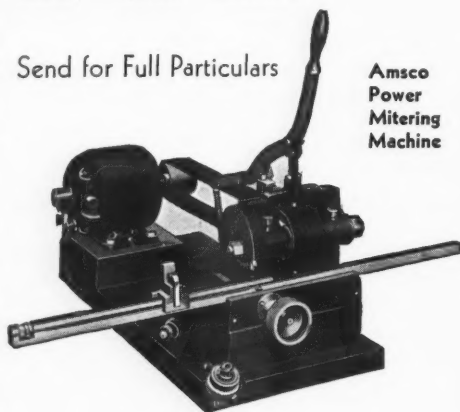
The **Western**
Envelope Co.

West Pierce St.
at 16th Street
Viaduct
MILWAUKEE
WISCONSIN

● A mitering machine that a child could operate—work held stationary and always visible—cutter movable—sturdy—quick—accurate.

Send for Full Particulars

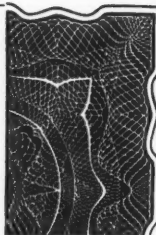
Amsco
Power
Mitering
Machine



Manufactured by
AMERICAN STEEL CHASE COMPANY
122 Center Street • • New York

**MORE BUSINESS
MORE PROFIT**

**... WITH NO EXTRA
OUTLAY OR EXPENSE**

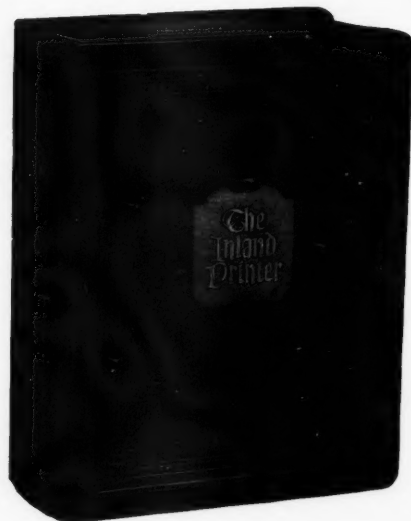
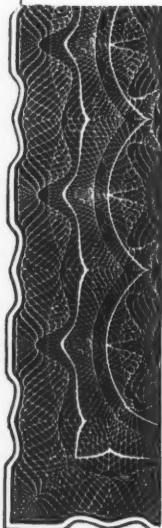


There's a splendid profit in printing bonds and certificates. All you need is our portfolio of specimens of

**WRIGHT
STEEL ENGRAVED
Bond & Certificate Blanks**

Just think of it... a substantial profit on both blanks and printing... without the investment of a single cent in machinery, furniture, space or labor. Ask us to send the portfolio to you today.

E. A. WRIGHT BANK NOTE CO.
BROAD & HUNTINGDON STREETS
PHILADELPHIA
58 Years of Continuous Service



The Inland Printer's

**Greatest Value to You
Is in Its Constant Use !
for Handy Reference •**

AFTER you have read over your copy of THE INLAND PRINTER you like to have it on file in a handy place. To give you greater service from every issue, we have secured an entirely new and simplified Binder, pictured above, in which you can insert each issue as you receive it for handy reference in book-like form—truly a worthwhile idea "book" for your organization and yourself.

This "Superfinished" cover is the simplest, most durable Binder you have ever seen. Each issue up to six can be inserted in a few seconds, without any punching, "spare parts" or other complicated annoyances to try your patience.

Most INLAND PRINTER readers will swear this cover is real leather, hand-tooled like the most interesting early armorial bindings—but best of all, it's a useful and distinctive addition to your INLAND PRINTER service.

Mail the coupon now with \$3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

The Inland Printer Co.

330 S. Wells Street, Chicago, Illinois

THE INLAND PRINTER

330 S. Wells St., Chicago Date.....

Gentlemen: Send me.....binders for THE INLAND PRINTER, for which I enclose \$.....

Name.....

Local Address.....

City and State.....

Postpaid U. S. A. — Foreign Postage, 50 cents extra.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

CARMICHAEL RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

Cylinder Presses, Platen Presses, Rotary Presses . . .

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Easy to apply and easy to use.
6. Will not form a matrix, no matter how long the run.

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 311 MILLS BLDG., SAN FRANCISCO, CALIFORNIA

TRIANGLE



Metallic INKS

METALLIC INKS are no longer "temperamental" . . . not if you are using Triangle's metallics. They work well on any stock at high production speeds and they come READY-MIXED . . . Send trial order.

Telephone:
Triangle 3770-71

TRIANGLE INK & COLOR CO., INC.

26-30 FRONT STREET BROOKLYN, N. Y.

Western Service Office: 13 South Third Street, St. Louis, Mo.

SLOPING back keeps smooth and glazed stock from sliding off when truck is moved about. Inside measurements: 26" wide, 19" deep. Bottom slopes from front to back. Loading height 36 inches. Box made from 16 gauge black sheet steel. 45" high over all. Supported by angle uprights and mounted on four swivel, 4" diameter iron wheels. Ball bearing, wide races. Olive green lacquer finish. Load capacity 1500 lbs. Hand-riveted construction. Corners acetylene-welded and smooth. No sharp edges to tear paper.



No. 26-19 Printer's Inclined Truck

Match the Strength, Capacity and Usefulness of Your Modern Plant Equipment

Your modern building, up-to-date presses, in short, all your productive facilities, are only handicapped unless your trucks are fully adequate in number, size and design to do their jobs.

We also make: Tables, Desks, Linotype Operators' Chairs and Stands, Stools, Busses, Cabinets (Matrix, Galley and Electro), etc., etc.

Ask for Printer's Bulletin, "B-IP"

ANGLE STEEL STOOL CO., Plainwell, Mich.

Agents and Dealers in Principal Cities

"WE ARE STEEL EQUIPMENT PEOPLE"

Save with Steel

ASHCROFT Paper Thickness Gauge



For measuring the thickness of paper, cardboard, blotting paper, rubber, felt, cloth and other thin sheet materials. Widely used for many years among printers, paper manufacturers and dealers.


An accurate, precision instrument reading to thousandths of an inch. In testing a coated enamel paper, for instance, the difference between 80 lb., 90 lb. and 100 lb. stock is immediately apparent.

Price \$15.00 . . . Special Discounts to Jobbers

Consolidated Ashcroft Hancock Co., Inc.
Bridgeport, Conn.

Subsidiary of Manning, Maxwell & Moore, Inc.


Please Mention THE INLAND PRINTER When Writing to Advertisers.



Counters that count are usually
REDINGTON'S
 Ask your dealer or order direct
F. B. REDINGTON CO.
 109 South Sangamon Street • Chicago

Old Hampshire Bond

FOR business stationery, documents and mailings. White—and twelve superb colors—and envelopes.




WRITE for booklet of colors and weights.
 Hampshire Paper Co.,
 South Hadley Falls, Mass.

BAUM FOLDERS
 RUSSELL ERNEST BAUM
 615 Chestnut St. Philadelphia, Pa.
 Branches everywhere



THE BEST QUOIN For Every Purpose
 Over 10,000,000 Sold
 Samuel Stephens and Wickersham
 Quoin Company
 174 Fort-Hill Square, Boston, Mass., U. S. A.



ENGDAHL BINDERY
 Edition Book Binders
 "Books Bound by Us Are Bound to Satisfy"
 1056 WEST VAN BUREN STREET
 CHICAGO, ILLINOIS Telephone Monroe 6062

The New **HOE** **SUPER OFFSET PRESS**
 has a normal running speed of 3,600 an hour
 Size 41x54
 R. HOE & CO., Inc. 138th St. and East River, New York

Grammer Paraffine Process
 for the prevention of offset in printing
ACME GEAR CO., Inc.
 701 Wood Street Philadelphia, Pa.

ROBERTS
Make money on numbering jobs
ROBERTS NUMBERING MACHINE CO.
 604-710 JAMAICA AVENUE BROOKLYN, N.Y.
numbering machines

Get This New Edition of THE MECHANISM OF THE LINOTYPE

A Book for Operators and Machinists

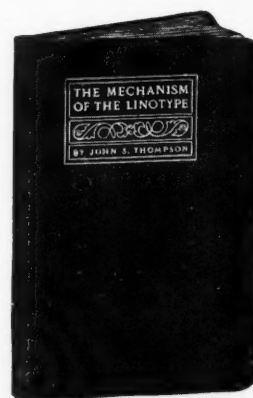
This tenth edition has been completely revised by Edward M. Keating, instructor in the Chicago School of the Mergenthaler Linotype Company.

Text and illustrations include the latest models and the complete work is a modern text-book for operators and machinists. There should be a copy of this edition in every shop.

Order your copy today — it is insurance against costly delays. Over 20,000 in use.

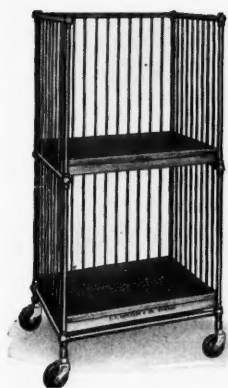
230 pages; illustrated; handy pocket size, 4¾ x 7; substantially bound in flexible binding; price \$2.50; postage 10 cents extra

THE INLAND PRINTER COMPANY
 330 S. Wells Street Chicago, Illinois



CHAPTERS

Keyboard and Magazine; The Assembler; Spaceband Box; Delivery Slide; Friction Clutch; The Cams; The First Elevator Slide; Elevator-Transfer and the Second Elevator; Distributor Box and Distributor; Vise-Automatic Stop and Pot-Pump Stop; Mold Disk and Mold Slide, and Ejector Slide; The Metal Pot; Automatic Gas Governors; Making Changes; Setting Intricate Matter and Tabular Work; Oiling and Wiping; Model 9 Machine; Measurement of Linotype Matter; Definitions of Mechanical Terms; List of Adjustments; Procedure for Removing and Replacing Parts on the Various Models; Causes for Defective Matrices; Things You Should Not Forget.



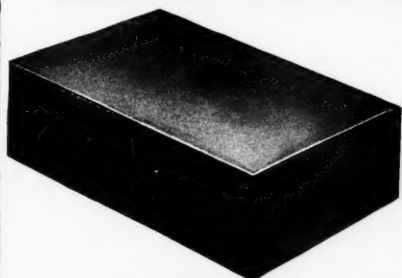
Anderson Upright Trucks—are made strong and rigid yet light for easy handling and mounted on 4" rubber casters. The open design permits instant visibility.

Thousands are used by Printers and Binders who appreciate a neat and practical truck which saves its cost several times a year.

Made in two standard sizes: 19x25" and 25x38"—56" high. Special sizes made to order. Sold by leading type foundries and dealers.

C. F. ANDERSON & CO.
Folding Machines :: Bundling Presses
3231 Calumet Ave., Chicago

IRON NEWSPAPER BASES



CORED OR solid. All standard and special sizes and heights. Accurately machined to exact size.

MORGANS & WILCOX MANUFACTURING CO.
MIDDLETOWN, N. Y.



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

Print CARDS in Book Form!



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

The **JOHN B. WIGGINS CO.**, 1152 Fullerton Ave., Chicago, Ill.

PRINTERS' SPECIAL GRADE SAMPLE ASSORTMENT LOTS

200 Cards, Business Size --- \$1
2 Lever Binder Cases
1,200 Cards, 4 Sizes ----- \$5
8 Lever Binder Cases
2,500 Cards, 4 Sizes ----- \$10
15 Lever Binder Cases

Try a "HOLD-HEET" Automatic Glue Pot for 30 Days FREE

Send for one of these automatic glue pots. Use it for 30 days and if not convinced that it saves glue, electricity and time, send it back.

1 qt. \$14 4 qt. \$24
2 qt. \$17 8 qt. \$36
110 or 220 Volts

"HOLD-HEET" Heating Units for static elimination, drying racks, etc.
Write for Bulletins

RUSSELL ELECTRIC CO., Mfrs.

358-G West Huron St.
Chicago, U. S. A.



"Electric Elements that fit the job."

SPEED

with the
new
all steel
Model 63

Fac-Simile Impression
Nº 54321

**AMERICAN NUMBERING
MACHINE COMPANY**
234 Shepherd Avenue
BROOKLYN, N. Y.

\$8

Chicago London Paris

Utility Products

4 Cures for Static and Offset

HUMIDIZERS

OXIDIZERS

NEUTRALIZERS

and HEATERS

• • • **\$25 to \$250** • • •

Write for Circulars

UTILITY HEATER CO., 239 Centre St., NEW YORK

BRONZING

New Method

THE MILWAUKEE BRONZER

• Write

C. B. Henschel Mfg. Co., Milwaukee, Wis.

WETTER lock-Wheel MODEL

Numbering Machine

Will work on the Kelly small cylinder, Michle Vertical or ANY press at ANY speed.
SOLD BY ALL DEALERS

Because we test it at every step in Manufacture,

Dennison's GUMMED PAPER Tests Best on the Press

Dennison Manufacturing Co., Framingham, Mass.

CUT COMPOSITION COSTS

Monomelt—the single melting system—reduces composing room costs. Saves time and labor—eliminates trouble—conserves metal—gives clean solid slugs. Monomelt will make money for your plant. Write today.

THE MONOMELT COMPANY
1621 Polk St. N. E. Minneapolis, Minn.

MONOMELT
SYSTEM

GOOD BUSINESS AHEAD!

Get the cream of it by advertising NOW. We furnish business-building copy, layouts, and illustrations for printers' — and their customers' — advertising. Send for free booklet.

TRIAD DIRECT ADVERTISING
600 W. Jackson Blvd., Chicago

...THERE IS A WESTON PAPER FOR ANY USE THAT DESERVES THE BEST.

WRITE FOR SAMPLES

Byron Weston Company
DALTON, MASSACHUSETTS

VELLUMS and FABRICS

For Commercial Printers
Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls
Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

STEWART'S EMBOSSEING BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets $5\frac{3}{4} \times 9\frac{1}{2}$ inches \$1.35 a dozen, postpaid.

Instructions with each package.

THE INLAND PRINTER COMPANY
330 So. Wells Street, Chicago, Illinois

Free **Mailing Lists**
Will help you increase sales
Send for FREE catalog giving counts and prices on thousands of classified names of your best prospective customers—National, State and Local—Individuals, Professions, Business Concerns.
Guaranteed 99% refund of 5¢ each
ROSS-Gould Co. 915 N. 10th St. St. Louis

EVERY PRESS should be wiped down with Oakleaf Shop Towels. Extra-absorbent, uniform in quality, and nary a thread, button, or pin in the lot of them. Can be laundered many times—inexpensively. Send your order direct to us.

CALLAWAY MILLS, Inc.
345 Madison Avenue NEW YORK CITY

for WATER-COLOR printing

Cantine's WATERTONE is a coated paper that takes water-color or oil inks with any kind of cuts. Gives offset effects on small runs, economically. Samples on request.

The MARTIN CANTINE CO., Dept. 351, Saugerties, N. Y.

BARNES-CROSBY COMPANY
E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.
FRANKLIN 7601

PRESSES for Lithographers, Printers, Folding Box Manufacturers, and Newspaper Publishers.

Tell us your requirements
WE HAVE THE PRESS
WALTER SCOTT & CO., Plainfield, New Jersey

Brimfull of Practical Information
of the Highest Value

PAPER RULING

By JOHN J. PLEGER



Size 6x8 $\frac{3}{4}$ inches; 138 pages with numerous ruled inserts. Attractively bound in cloth; gold stamped

PRICE \$5.00 Postpaid

IT HAS been the aim of the author in compiling these pages to treat the subject in a concise and comprehensive manner, defining consistently terms and processes in a way which may be grasped by novices and serve as an aid to paper rulers, bookbinders, and printers who are more or less in charge of office work. To instruct the paper ruler, printer and binder, serve as a court of appeal for the man in the ruling room when he should question copies, erroneous work orders, and to aid both in satisfying the requisitioner, these pages are written, says the author in his foreword.

THE INLAND PRINTER COMPANY

330 S. Wells Street :: Chicago Illinois

COVER
PAPERS

BOX
COVERS



COLOR BOOK
PAPERS

TEXT
PAPERS

JAMES WHITE PAPER CO.

CHICAGO

RANDOLPH 8260

219 West Monroe Street



**LET'S
BE
COOL**

Less heat—Less fret—Less fuss. Choose your illustrations the Hux way. Low in price yet high in quality.

Send one dollar NOW for catalog showing nearly 2500 illustrated ideas. Electros of each subject on hand always in four handy sizes. Your dollar refunded with first order.

Address Dept. C

HUX CUTS 11 West 42nd St.
New York, N. Y.

REBUILT HARRIS AUTOMATIC PRESSES

All Sizes and Models

KONECKY BROTHERS

252 Pennsylvania Ave. Brooklyn, N.Y.
Phone Glenmore 5146

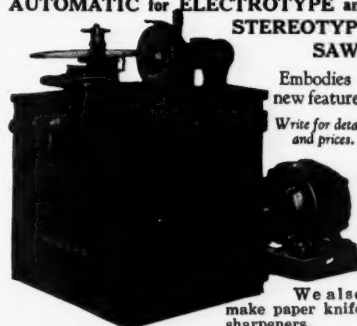
WESTERN REPRESENTATIVE

JAMES T. SHERMAN

1014 Fisher Bldg. Chicago, Ill.
Phone Harrison 9621

New ROGERS Saw Sharpener AUTOMATIC for ELECTROTYPE and STEREOTYPE SAWS

Embodies 5
new features.
Write for details
and prices.



We also
make paper knife
sharpeners.

SAMUEL C. ROGERS & CO., 192 Dutton Ave., Buffalo, N.Y.

METALS

Linotype, Intertype, Monotype,
Stereotype. Special Mixtures.

QUALITY FIRST, LAST
AND ALL THE TIME

E. W. Blatchford Co.

811-815 Transportation Building, Chicago
World Building, New York City

Hacker Plate Gauge No. 9

Measures under pressure mounted or unmounted
printing plates, paper, patent bases—any object
from thickness of tissue paper to
one inch. The patented pressure
foot can't injure the finest plate.

A decided influ-
ence for faster and
better makeready.



Send for cata-
log and full
particulars

**HACKER
MFG. CO.**

320
S. Honore St.
CHICAGO

Supreme Brand

Flexible Tabbings Composition

Supreme Brand is a rubber-like composition
which will liquefy with a minimum amount of
heat when placed in a double or jacketed glue pot.

Combines
Strength,
Flexibility,
Elasticity,
Economy

Absolutely
Guaranteed



Insist upon
**SUPREME
BRAND**
from your
jobber
or order
direct
from us

LAYTON ELASTIC GLUE CO.

1244-46 N. Central Park Ave.
CHICAGO, ILL.

Rebuilt Printing Machinery

We have a number of Miehl's
and other Cylinder Presses,
Gordons, Colt's Presses, and
Paper Cutters on our floor that
are thoroughly rebuilt and
guaranteed. Write for list.

Address Dept. "B"

Printers' Machinery Corp.

410 South Clinton Street Chicago, Ill.

AMERICAN FINISHING CO.

E. S. DeLeon, Proprietor

*Finishers to Lithographers'
and Printers' Trade*

Varnishing, Gumming, Tin-
ning Hangers, Open Die Cut-
ting, Roughing, Paraffining, Etc.

Office and factory

300 South Peoria St., Chicago

Telephone Haymarket 2446

Practical BOOKS

about
PRINTING
and the
ALLIED
TRADES

Send for this catalog today
IT IS FREE

THE INLAND PRINTER CO.

330 S. WELLS STREET
CHICAGO, ILL.

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

ELDON H. GLEASON, Business Manager

Western Advertising
WILLIAM R. JOYCE
330 South Wells Street
Chicago, Illinois

INDEX TO ADVERTISERS for July, 1930

Eastern Advertising
C. R. BEERS
1 East 42d Street
New York City

	PAGE		PAGE		PAGE
Acme Gear Co.	146	Flexo Manufacturing Co.	Cover	Northwestern Electric Co.	142
Allied Paper Mills	133	Force, Wm. A., Co.	36	Nygren-Dahly Co.	132
American Assembling Machine Co.	118				
American Austin Car Co.	23	Gilbert Paper Co.	123	Oakleaf Mills	150
American Finishing Co.	151	Goes Lithographing Co.	41	Oversewing Machine Co.	46
American Numbering Machine Co.	149	Goss Printing Press Co.	125		
American Steel Chase Co.	146				
American Type Founders Co.	26, 40	Hacker Mfg. Co.	151	Parks-Cramer Company	138
Anderson, C. F., & Co.	149	Hamilton Mfg. Co.	4	Printers' Machinery Corp.	151
Angle Steel Stool Co.	147	Hammond Machinery Builders, Inc.	145		
Associated Business Papers	130	Hampshire Paper Co.	146	Redington, F. B., Co.	146
		Harris-Seybold-Potter Co.	14	Richards, J. A., Co.	140
Babcock Printing Press Mfg. Co.	34	Henschel, C. B., Mfg. Co.	149	Riverside Paper Co.	138
Backofen & Son	40	Hickok, W. O., Mfg. Co.	136	Roberts Numbering Machine Co.	148
Bahnson Co.	41	Hoe, R., & Co.	146	Rogers, Samuel C., & Co.	151
Barnes-Crosby Co.	150	Hood-Falco Corp.	42	Rosback, F. P., Co.	28
Bauer Type Foundry	43	Howard Paper Co.	121	Ross-Gould Co.	150
Baum, Russell Ernest	146	Huebner-Bleistein Patents Co.	16	Royle, John, & Sons	140
Beckett Paper Co.	120	Hux Cuts	151	Russell Electric Co.	149
Bingham's, Sam'l, Son Mfg. Co.	13				
Binney & Smith Co.	145	Ideal Roller & Mfg. Co.	33	Salins, Howard D.	42
Blatchford, E. W., Co.	151	International Trade Composition Assn.	20	Scott, Walter, & Co.	150
Blomgren Bros. & Co.	142	Intertype Corporation	3	Sheridan, T. W. & C. B., Co.	9
Boston Wire Stitcher	40			Stand Pat Easel Co.	118
Brackett Stripping Machine Co.	134	Jennison-Wright Co.	39	Stephens & Wickersham Quoin Co.	146
Bradner Smith & Co.	119	Johnson, Chas., Eneu, & Co.	insert facing page 16	Sterling Type Foundry	140
Brandtjen & Kluge, Inc.	37	Jolly, J. & W.	144	Stevens, Chas. N., Co.	134
Brock & Rankin	143			Stokes & Smith Co.	32
Burkhardt Co.	134	Kalamazoo Vegetable Parchment Co.	126	Swigart Paper Co.	132
Butler Paper Corporations	135	Keratol Co.	144		
		Kimble Electric Co.	5	Tesch Mfg. Co.	145
Cantine, The Martin, Co.	150	Konecky Brothers	151	Thompson Cabinet Co.	46
Carborundum Co., The	30-31			Thomson-National Press Co.	24
Carmichael Blanket Co.	147	LaMonte, George, & Son	139	Triad Direct Advertising Service	150
Challenge Machinery Co.	8	Langston Monotype Machine Co.	21	Triangle Ink & Color Co.	147
Chandler & Price Co.	12	Latham Machinery Co.	35		
Cheshire & Greenfield Mfg. Co.	142	Layton Elastic Glue Co.	151	U. P. M.-Kidder Press Co.	137
Cities Service Oil Co.	27	Lee Hardware Co.	132	U. S. Envelope Co.	29
Cleveland Folding Machine Co.	10-11	Leiman Brothers	24	United Typothetae of America	128
Cline Electric Mfg. Co.	17	Ludlow Typograph Co.	1	Utility Heater Co.	149
Columbia Printing Machinery Corp.	141				
Consolidated Ashcroft Hancock Co.	147	Maxwell Paper Co.	124	Vandercook & Sons	45
Continental Typefounders Association	143	Megill, The Edw. L., Co.	115		
Craftsman Line-up Table Corp.	28	Meisel Press Mfg. Co.	44	Wallace & Tiernan Products, Inc.	140
Craig Sales Corporation	143	Mergenthaler Linotype Co.	cover, 144	Want Advertisements	115
Cromwell Paper Co.	Cover, 25	Metals Refining Co.	2	Warren, S. D., Co.	129
		Miehle Printing Press & Mfg. Co.	6	Western States Envelope Co.	145
Dennison Mfg. Co.	150	Miller Printing Machinery Co.	47	Weston, Byron, Co.	150
Dexter Folder Co.	7	Molloy, David J., Co.	122	West Va. Pulp & Paper Co.	insert facing page 8
Directoplate Corporation	136	Monitor Controller Co.	22	Wetter Numbering Machine Co.	150
Dodson Printers Supply Co.	136	Monomelt Co., The	150	White, James, Paper Co.	151
DoMore Process Corporation	141	Morgans & Wilcox Mfg. Co.	149	Whiting-Plover Paper Co.	15
Doyle, J. E., Co.	116	Munising Paper Co.	131	Wiggins, John B., Co.	149
DuPont, E. I., de Nemours & Co.	127			Williams, Brown & Earle	150
		National Sherardizing & Machine Co.	138	Wood, Nathan & Virkus	132
Embossograph Process Co.	44	Neenah Paper Co.	18-19	Wright, E. A., Bank Note Co.	146
Engdahl Bindery	146	Nelson, C. B., & Co.	138		
		New Era Mfg. Co.	149	York Heating & Ventilating Corp.	32



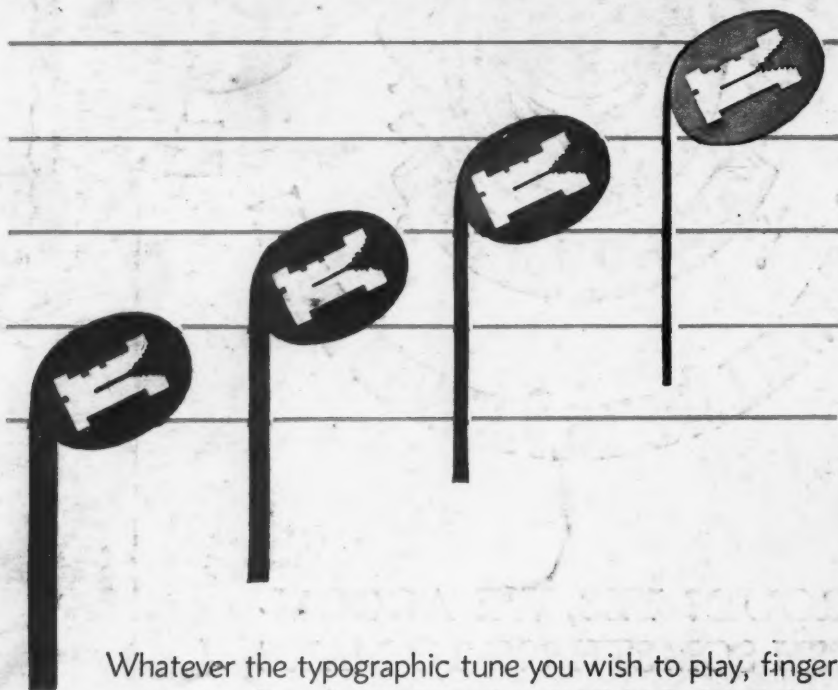
CROMWELL SPECIAL PREPARED TYMPAN

**"PROUD? YES, WE ACCOM-
PLISH SOMETHING TO MAKE
THE LIFE OF THE PRESSMAN
A LITTLE MORE PLEASANT"**

*Just ask
the man
who uses it!!*

THE
CROMWELL PAPER CO.
WHIPPLE STREET AT 47TH
CHICAGO
U.S.A.

A SANS-SERIF SYMPHONY OF TONE



Whatever the typographic tune you wish to play, finger the Linotype Metro keyboard. Is it a booming, dynamic chant you're needing? Try Metroblack, heftiest and most virile member of the family. Something not quite so loud, perhaps? Use Metromedium—it's not as heavy as Metroblack, but a substantial, eye-gripping face none the less.

But you may be wanting to play a light, airy melody. Then you'll do well to dress your words in Metrolite—the typographic synonym for fashion and daintiness, a face with all the allure and charm so suggestive of femininity.

And, if it's a softer, more subtly refined note to be sounded, there's Metrothin—a typographic delight in grace and delicacy, the face this text is set in. Write for specimens of these four new Linotype sans-serif faces.

METROTHIN

Available in sizes from 6 to 36 point

METROLITE

Available in sizes from 6 to 36 point

METROMEDIUM

Available in sizes from 6 to 36 point

METROBLACK

Available in sizes from 6 to 36 point

**MERGENTHALER LINOTYPE
COMPANY, BROOKLYN, NEW YORK**

San Francisco, Chicago, New Orleans • Canadian
Linotype, Limited, Toronto, Canada • Repre-
sentatives in the Principal Cities of the World

TRADE **LINOTYPE** MARK